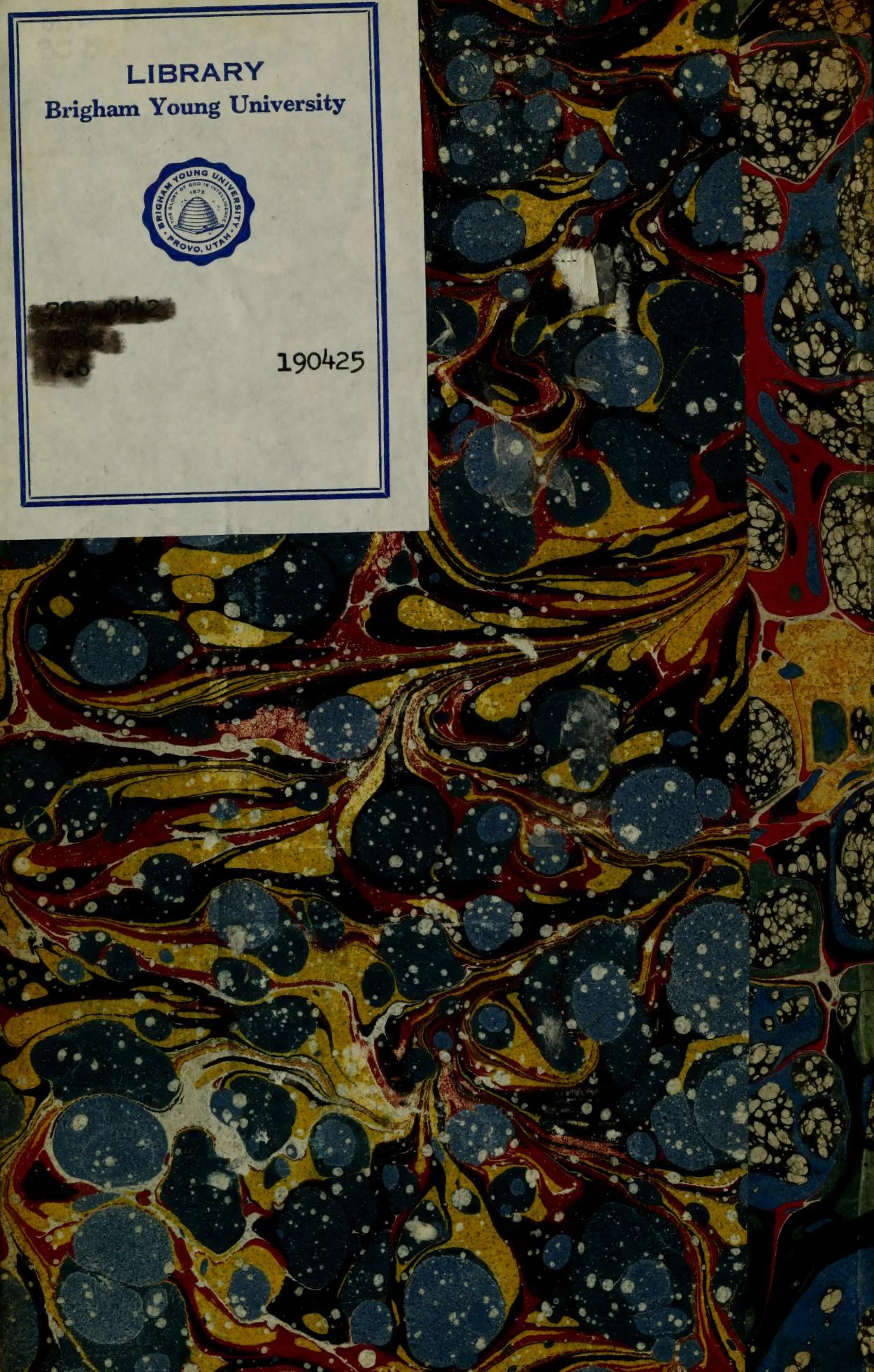




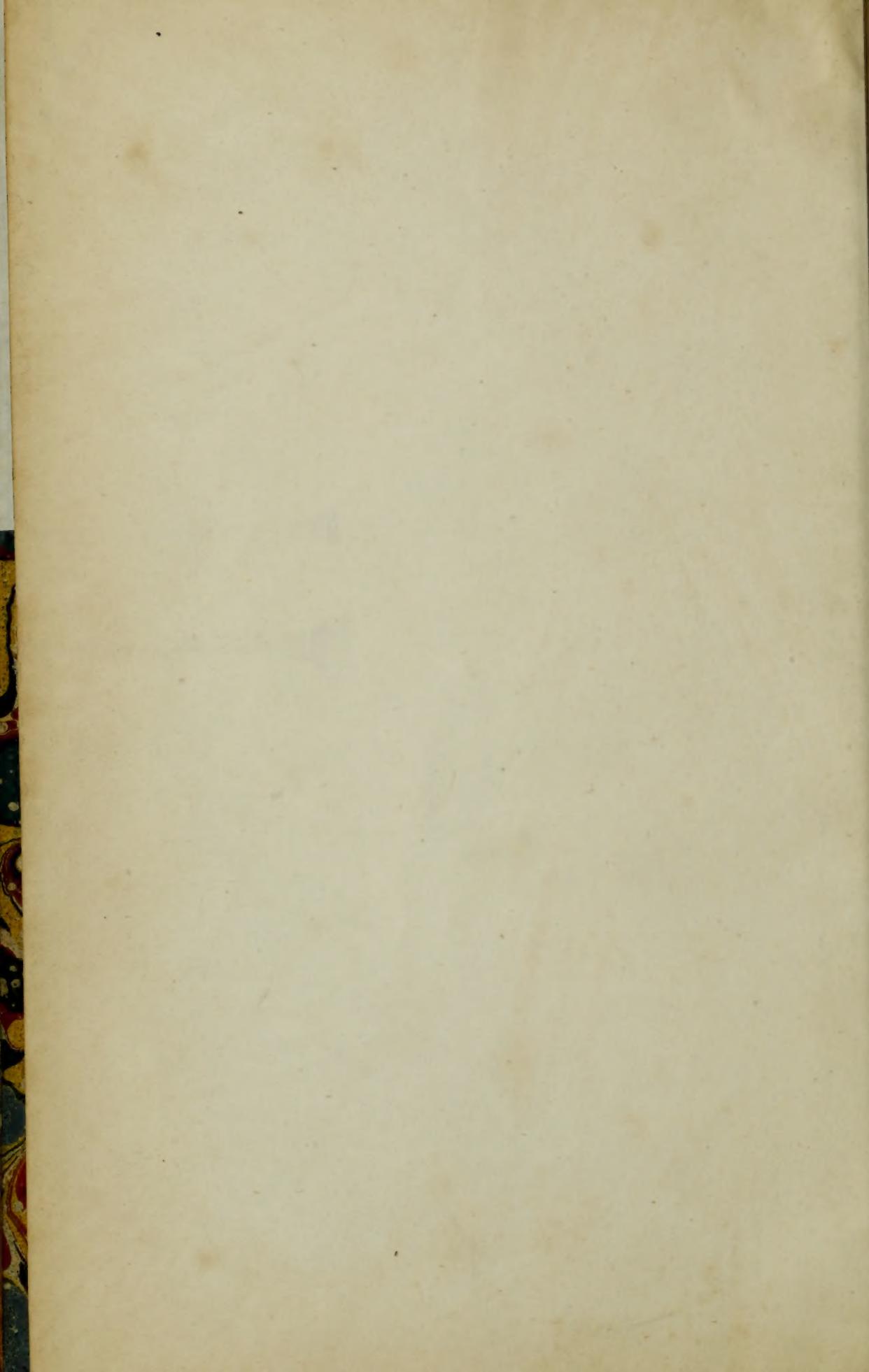
LIBRARY  
Brigham Young University



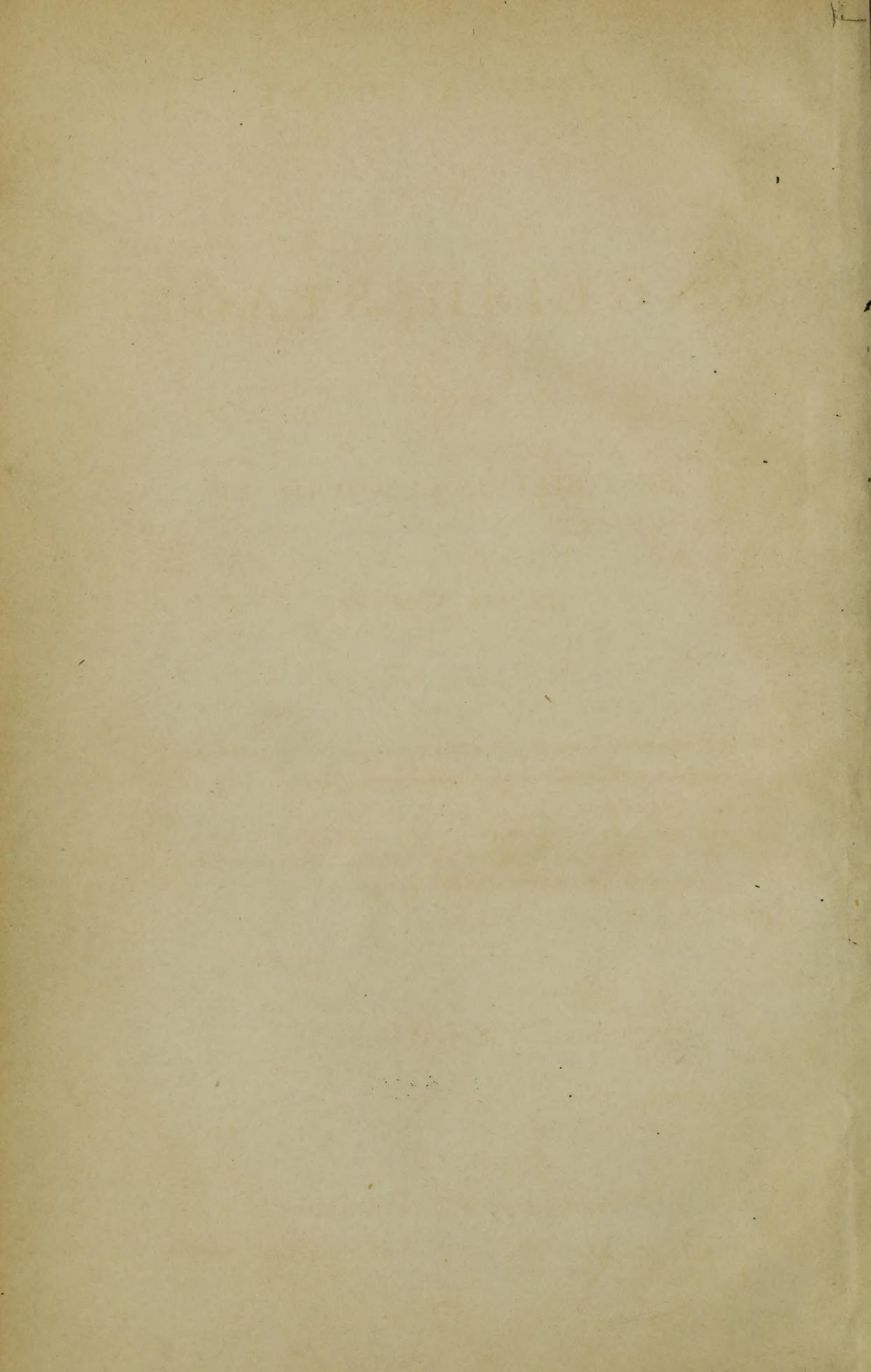
190425











792.0942  
G282  
v.6.

# SOME ACCOUNT

OF THE

BRITISH  
UNIVERSITY  
LIBRARY

# ENGLISH STAGE,

FROM THE

RESTORATION IN 1660 TO 1830.

IN TEN VOLUMES.

*Εἰ δε τι παρωπται, η ουκ ακριβως ανειληπται, μηδεις ημας γραφετω μεμψεως,  
εννοων ως πεπλαχυμενην ιστοριαν συνελεξαμενη.*—EVAGRIUS, p. 473.

IF ANY THING BE OVERLOOKED, OR NOT ACCURATELY INSERTED, LET  
NO ONE FIND FAULT, BUT TAKE INTO CONSIDERATION THAT THIS  
HISTORY IS COMPILED FROM ALL QUARTERS.

VOL VI.

190425

BATH:

PRINTED BY H. E. CARRINGTON.

SOLD BY THOMAS RODD, GREAT NEWPORT STREET, LONDON.

B

## NOTES ON THE LIBRARY

BIOLOGY OF THE *AN* 4

Entered at Stationers' Hall.

THE LIBRARY  
BRIGHAM YOUNG UNIVERSITY  
PROVO, UTAH

## C O N T E N T S.

---

**D. L. 1777-1778 to Bath 1777-1778.**

Beaumont and Fletcher.

Brooke.

The Witch.

**D. L. 1778-1779 to Bath 1778-1779.**

Critical Reflections on the old Dramatic Writers.

**D. L. 1779-1780 to Liverpool 1780.**

Voltaire.

**D. L. 1780-1781 to Bath 1781-1782.**

Euripides.

Seneca.

More's Sacred Dramas.

**D. L. 1782-1783 to Bath 1783-1784.**

Hayley.

**D. L. 1784-1785 to Bath 1785-1786.**

Murphy.

**D. L. 1786-1787 to Hay. 1787.**

Royalty Theatre.

Bath 1786-1787.

Richmond House.

Madame de Genlis.

**D. L. 1787-1788 and C. G. 1787-1788.**

Fennell.

Hay. 1788.

Bath 1787-1788.

York 1788.

**D. L. 1788-1789 to C. G. 1789-1790.**

**N. B. For Corrections and Additions see vol. 10 p. 263.**



## SOME ACCOUNT

OF THE

# English Stage from the Restoration

IN 1660 TO 1830.

---

D. L. 1777-1778.

Sept. 27. Distressed Mother, as before.

30. Hamlet. Hamlet = Henderson, his 1st appearance at D. L. : Ghost = Palmer : Horatio = Farren, 1st time : Ophelia = Mrs. Robinson, 1st time :— when Sheridan had seen Henderson play Hamlet twice at the Hay., he engaged him at £10 a week— before this could take place it was necessary to settle the forfeiture of £300 for the failure of his Bath Articles—this Ireland supposes was done by Sheridan's giving the manager the liberty of acting the School for Scandal — it was also stipulated, that Henderson should act some few nights at Bath, which he did.

Davies believes that Wilks when he played Hamlet

never used to speak the advice to the Players\* and says that Garrick delivered these precepts with much force and propriety, but rather with the air of a stage manager, than of a generous friend and princely monitor—he adds that Henderson had less of the pedagogue and more of the gentleman.

Wilkinson says that the Players should one and all weekly repeat Shakspeare's advice ; that his short lessons convey the whole art, and are more to the purpose than any thing that has been said by any other writer. (W.)

Of all the precepts there laid down, no one is more worthy of observation that that “the clowns” (and all other persons) “should speak no more than is “set down for them”—sometimes, tho' very rarely, it will happen that the wit or happy imagination of the actor will be of service to the situation—but the additions to the text so frequently introduced by the performers, and by low comedians in particular, generally serve only “to set on some quantity of “barren spectators to laugh, while they make the “judicious grieve ; *the censure of one of whom ought “in their allowance to o'erweigh a whole theatre of “others*”—Ben Jonson says in his Poetaster p. 548

“Where, if I prove the pleasure but of one,  
“So he judicious be, he shall be alone  
“A theatre unto me.”

This was Ben Jonson's opinion—but with actors it is too often a maxim—get applause if you can de-

---

\* In 1703 it was cut out in the Prompter's book.

servedly ; but at all events get applause—Hippisley is said to have offended, by adding to his part, not seldom—Shuter very frequently—King rarely—Johnson and Weston scarcely ever—Will Penkethman was incorrigible—Bullock, and more especially Estcourt, was not much better—the Tatler observes, “ nothing is more ridiculous than for an actor to insert words of his own in the part he has to play, “ so that it is impossible to see the poet for the “ player—we have Penkethman and Bullock helping “ out Beaumont and Fletcher.”

Oct. 2. Love in a Village. Rosetta = Miss Walpole, 1st appearance.

7. Richard the 3d. Richard = Henderson : King Henry = J. Aikin : Buckingham = Farren, 1st time : Lady Anne = Mrs. Robinson, 1st time :—with, never acted, Quaker. Steady = Bannister : Lubin = Vernon : Solomon = Parsons : Gillian = Miss Walpole : Floretta = Mrs. Wrighten :—this C. O. had been acted for Brereton's bt. May 3 1775—it was now brought forward again, and with success.

9. Old Batchelor. Vainlove = Vernon : Lætitia = Miss Pope, 1st time : Lucy = Mrs. Wrighten :—rest as before.

14. Merchant of Venice. Shylock = Henderson : Anthonio = Bensley, 1st time : Bassanio = Palmer, 1st time : Gratiano = Dodd : Lorenzo = Vernon : Portia = Miss Younge, 1st time : Jessica = Miss Walpole : Nerissa = Mrs. Davies.

17. Not acted 7 years, Henry 4th part 1st. Falstaff = Henderson : Hotspur = Smith : King = Bensley, 1st time : Prince of Wales = Palmer : Sir Richard Vernon = Farren : Poins = R. Palmer : Carriers =

Moody and Parsons : Lady Percy = Mrs. Cuyler, 1st time : Hostess = Mrs. Bradshaw : — no joke ever raised more mirth in the galleries than Falstaff's labour in getting the body of Hotspur on his back— how Booth and Harper managed this scene it is not easy to tell ; Booth's weight and roundness of figure would render Harper's lifting him worse than walking an hundred yards on uneven ground—Quin had little or no difficulty in perching Garrick on his shoulders, but, Oh, how he tugged and toiled in raising Barry from the ground—as they were rivals and sometimes jarred, it may be supposed Hotspur enjoyed the sweat of Falstaff—(*Davies*)—at length this unseasonable merriment was done away by the difficulty which Henderson encountered on this evening in getting, or rather in attempting to get Smith on his back—when all his efforts proved to no purpose, the Prince of Wales came on, and some soldiers carried off Smith ; which has usually been the practice since that time.

28. Henderson acted the Roman Father, 1st time.

Nov. 8. Beggar's Opera. Macheath = Webster, 1st appearance at D. L. : Peachum = Moody : Lockit Baddeley, 1st time : Filch = Parsons : Polly = Mrs. Baddeley : Lucy = Mrs. Wrighten.

13. Measure for Measure. Claudio = Brereton, 1st time.

18. Braganza. Braganza = Brereton : Mendoza = Farren.

24. Not acted 8 years, Henry 4th part 2d. Falstaff = Henderson : King = Bensley : Prince of Wales = Palmer : Chief Justice = J. Aikin : Archbishop of York = Packer : Shallow = Yates : Silence = Par-

sons : Pistol = Baddeley : Poins = R. Palmer : Doll Tearsheet = Mrs. Davies : Hostess = Mrs. Bradshaw.

29. Not acted 6 years, King John. King John = Henderson : Bastard = Smith : Hubert = Bensley : King of France = J. Aikin : Dauphin = Brereton : Arthur = Miss Field : Queen Elinor = Miss Sherry : Constance = Mrs. Yates : — with Deuce is in him. Prattle = Baddeley, 1st time.

Dec. 3. Palmer acted Jaques, 1st time.

4. Chances. Don John = Henderson : Don Frederick = Brereton : Antonio = Parsons : 1st Constantia = Miss Hopkins, 1st time : 2d Constantia = Mrs. Abington : Mother in Law = Mrs. Hopkins : Landlady = Mrs. Bradshaw.

13. Rehearsal. Bayes = Henderson : Johnson = Palmer : Smith = J. Aikin : — other characters by Baddeley, Moody, Parsons, and Mrs. Davies.

18. Never acted, Roman Sacrifice — Smith — Henderson — Bensley — Brereton — J. Aikin — Mrs. Yates — Miss Younge — this T. is said to have been written by Shirley, and to have been founded on the story of the Elder Brutus — not printed.

22. Roman Sacrifice, 4th (and last) time, with Comus — 5th time. Comus = Webster : Brothers = Farren and Lamash : 1st Spirit = J. Aikin : 2d Spirit (with the song of Sweet Echo) = Tenducci : 1st Bacchanal = Bannister : Lady = Mrs. Robinson : Euphrosyne = Miss Walpole : Pastoral Nymph = Mrs. Baddeley : Sabrina = Miss Field : 1st Bacchant = Mrs. Wrighten. *r. b. (Bills from Mr. Woodfall.)*

Jan. 2. Every Man in his Humour. Kitely = Smith : Capt. Bobadill = Henderson, 1st time : Brainworm = Baddeley : Master Stephen = Dodd : Justice Clement = Parsons : Old Knowell = J. Aikin :

Young Knowell = Brereton : Wellbred = Farren : Downright = Hurst : Cob = Moody : Master Matthew = Burton : Cash = R. Palmer : Mrs. Kitely = Mrs. Baddeley : Bridget = Miss P. Hopkins : Tib = Mrs. Bradshaw :—*r. b.*—very high expectations were formed of Henderson's performance from the applause with which it had been received at Bath ; but there it was an imitation of Woodward, which in London would have been deemed a burlesque of that excellent actor—at D. L. Henderson rather failed ; by endeavouring to avoid Woodward's manner he departed from the character. (*Ireland.*)

3. Twelfth Night. Orsino = Brereton : Maria = Miss P. Hopkins.

5. Macbeth. Macbeth = Smith : Macduff = Brereton, 1st time : Lady Macbeth = Miss Younge : Witches = Parsons, Moody, and Baddeley.

8. Not acted 5 years, School for Fathers. Lionel = Webster, 1st time : Col. Oldboy = Parsons : Jessamy = Dodd : Jenkins = Bannister : Clarissa = Mrs. Baddeley : Diana = Mrs. Wrighten : Jenny = Mrs. Davies : Lady Mary Oldboy = Mrs. Hopkins, 1st time.

10. Runaway. Hargrave = Moody, 1st time : Emily = Mrs. Robinson, 1st time.

17. Cymon. Cymon = Vernon : Linco = Dodd : Merlin = Bannister : Fatima = Mrs. Wrighten :—with Deuce is in him. Col. Tamper = Palmer.

23. Way of the World. Fainall = Bensley, 1st time : Mrs. Fainall = Miss Hopkins.

24. Never acted, Battle of Hastings. Edgar Atheling = Henderson : Harold (King of England) = Bensley : Earl Edwin = Palmer : Earl Waltheof =

Brereton : Earl of Northumberland = J. Aikin : Matilda (daughter to Harold—in love with Edgar) = Miss Younge : Edwina (sister to Edwin) = Mrs. Yates :—acted 12 times—at the opening of the play Edgar is supposed by every person, but Edwin and Waltheof, to be only a youth called Edmund—Edgar and Edwina are mutually in love—Edwin is the particular friend of Edgar, but he opposes his union with his sister, as he wishes to unite the claims of Harold and Edgar to the crown, by a marriage between Edgar and Matilda—Waltheof proposes this plan to Harold—Harold offers his daughter to Edgar—Edgar rejects the offer from love to Edwina—in the 5th act, Harold renews his offer—on Edgar's refusal, he sentences him to immediate death—Matilda intercedes warmly in his favour and obtains his pardon—the Battle of Hastings takes place — the dead body of Harold is brought in—Matilda kills herself—Edgar is saluted as King—Edgar concludes the play with a determination to renew the fight—consequently the story does not end with the play, as it always ought to do—the Editor of the B. D. says taht except from the titlepage we hear nothing of a battle—which is a gross and unpardonable mistake—this is a moderate T. by Cumberland, who says of it himself—“ it is better written than planned ”—as Henderson did not possess the graces of person or deportment, which the character of Edgar demanded, an actor might have been found, who with inferior abilities would have been a fitter representative”— there are some allusions to the ancient Mythology, all of which are quite unsuitable to the characters who make them ; Cumberland's

usual good sense was taking a very sound nap, when he made Matilda speak of "Pallas springing from "the brain of Jove"—it is wonderful that respectable authors should so frequently be guilty of improprieties for the sake of introducing allusions to the ancient Mythology, which, after all, are (generally speaking) only worthy of a schoolboy.

Boyce in 1786 printed his T. called Harold—in his advertisement he says that he finished it before he learnt that Cumberland's play was in rehearsal at D. L.—he modestly adds, that in publishing his own piece, he was not so vain as to enter into any degree of competition with that ingenious and justly-admired writer—Boyce has written several speeches very well, but his play is dull, till Harold enters mortally wounded—he makes Harold married to Christina, whom he calls "the heiress of the royal line," suppressing all mention of Edgar Atheling—Cumberland, on the contrary, makes Edgar his hero, and grossly misrepresents his character—Boyce makes Harold quite a patriot—Cumberland makes him very superstitious—Boyce's last scene is much better than Cumberland's.

Feb. 10. *Much ado about Nothing.* Benedick = Henderson, 1st time : Leonato = Bensley, 1st time : Claudio = Brereton : Beatrice = Miss Pope.

19. *Cymbeline.* Posthumus = Brereton : Jachimo = Smith : Cloten = Dodd : Imogen = Miss Younge : —with, never acted, Cady of Bagdad. Cady = Bannister : Omar = Dodd : Abdallah = Davis : Zemroude = Mrs. Baddeley : Selima = Miss Abrams : Cacafatadri = Mr. Waldron :—this C. Op. is attributed to Portal—the songs only are printed—from

them and from the D. P., it appears that this piece is founded on the story of the Prince of Mousel in the Persian Tales.

24. Not acted 8 years, *Merry Wives of Windsor*. Falstaff = Henderson : Ford = Smith : Sir Hugh Evans = Parsons : Dr. Caius = Baddeley : Slender = Dodd : Shallow = Waldron : Host = Moody : Mrs. Ford = Miss Younge : Mrs. Page = Miss Pope : Mrs. Quickly = Mrs. Bradshaw.

March 5. *Love for Love*. Valentine = Henderson, 1st time.

12. *Rivals*. Faulkland = Webster, 1st time : Lydia Languish = Miss Younge.

16. *Venice Preserved*. Jaffier = Gentleman : Pierre = Bensley : Belvidera = Miss Younge :—with, never acted, Belphegor, or the Wishes. Booze (a wood-cutter) = Vernon : Belphegor (a devil) = Bannister : Farmer Wheatear = Moody : Justice Solemn = Parsons : Dame Din (wife to Booze) = Mrs. Wrighten :—acted 11 times—Booze shelters Belphegor from his pursuers—Belphegor in return gives Booze three Wishes—Booze inconsiderately wishes for a hunting pudding—Dame Din reproaches him so sharply for his folly, that he wishes her dumb—and at last he is obliged to wish her restored to her speech—this is a moderate Opera by Andrews—Prior, in his tale called the Ladle, represents the inefficacy of three wishes with infinitely more humour than it is done in this piece.

25. *Twelfth Night*. Viola = Miss Younge.

26. Smith's bt. *School for Scandal*, 57th time.

30. Miss Younge's bt. *Alexander the Great*. Alexander = Smith : Clytus = Bensley : Statira = Mrs.

Yates : Roxana = Miss Younge :—with, never acted, Second Thought is Best. Woudbe = Bannister : Morley = Vernon : Conrad = Baddeley : Jingle = Dodd : O'Donavan = Moody : Frankly = J. Aikin : Matilda (daughter to Woudbe) = Mrs. Baddeley : Agnes (her maid) = Mrs. Wrighten :—Morley and Matilda are mutually in love—Woudbe wishes her to marry the son of a rich baronet—Frankly remonstrates with Woudbe—he consents to his daughter's union with Morley—this Opera was written by Hough—it is sensible, but dull.

31. Henderson's bt. Macbeth. Macbeth = Henderson, 1st time : Macduff = Farren : Lady Macbeth = Miss Younge.

April 6. Dodd's bt. Love for Love. Ben = Dodd, 1st time :—with Selima and Azor.

9. Miss Pope's bt. Not acted 8 years, Confederacy. Brass = King : Dick = Palmer : Moneytrap = Parsons : Gripe = Moody : Clarissa = Mrs. Bulkley from C. G. : Flippanta = Miss Pope : Corinna = Mrs. Abington : Araminta = Mrs. Robinson : Mrs. Amlet = Mrs. Hopkins.

20. Bensley's bt. Jane Shore. Hastings = Smith : Shore = Bensley : Gloster = J. Aikin : Jane Shore = Mrs. Yates : Alicia = Miss Younge :—with, never acted, Joseph Andrews. Dodd—Parsons—Baddeley —Mrs. Robinson—this F. is not printed.

21. Moody's bt. Committee. Teague = Moody : Obediah = Parsons : Day = Baddeley : Col. Careless = Brereton : Col. Blunt = J. Aikin : Abel = Burton : Ruth = Miss Pope : Mrs. Day = Mrs. Hopkins : Arabella = Miss P. Hopkins.

23. Palmer's bt. All for Love. Antony = Lacy,

1st time: Ventidius = Palmer: Dolabella = Brereton: Cleopatra = Miss Younge: Octavia = Mrs. Robinson, 1st time:—with Christmas Tale.

25. Bannister's bt. Love in a Village. Justice Woodcock = Parsons: Hawthorn = Bannister: Young Meadows = Webster, 1st time: Hodge = Vernon, 1st time: Rosetta = Mrs. Baddeley: Margery = Mrs. Wrighten.

27. For bt. of Hopkins, Prompter, and Mrs. Hopkins. Provoked Wife. Sir John Brute = King: Heartfree = Bensley: Constant = Brereton: Razor = Baddeley: Lady Fanciful = Miss Pope: Lady Brute = Miss Younge: Belinda = Miss Hopkins: Mademoiselle = Miss P. Hopkins, 1st time:—with Jubilee.

28. Mrs. Wrighten's bt. Runaway. Bella = Miss Younge:—with Waterman. Wilhelmina = Miss Walpole: Mrs. Bundle = Mrs. Wrighten:—Mrs. Wrighten was not only a singer, but a good actress in Chambermaids, &c.

30. Mrs. Robinson's bt. Macbeth. Macbeth = Smith: Lady Macbeth = Mrs. Robinson, 1st time:—with, never acted, Lucky Escape. Edwin (in love with Maria) = Vernon: Venture (a sharper) = Dodd: Sir Toby Stedfast (father to Maria) = Waldron: Maria (in love with Edwin) = Miss Collett: Letitia (her friend) = Mrs. Wrighten:—this musical Farce was written by Mrs. Robinson—the songs only are printed—Mrs. Robinson must have been very unfit for Lady Macbeth—she had previously advertised herself as about to play Cordelia for her bt. with Henderson in Lear. *r. b.*

May 1. For bt. of the Miss Hopkins'. Clandestine Marriage. Lord Ogleby = King : Sterling = Parsons : Sir John Melvil = Bensley : Lovewell = Brereton : Brush = Palmer : Mrs. Heidelberg = Mrs. Hopkins : Miss Sterling = Miss Pope : Fanny = Miss P. Hopkins :—with, never acted, Crisis. Webster—Dodd — Bannister — Holcroft — Mrs. Baddeley and Mrs. Wrighten—this C. O. is attributed to Holcroft—it is not printed.

2. Miss Walpole's bt. Love in a Village. Rosetta = Miss Walpole :—with Irish Widow by Miss Walpole, 1st time.

8. Smith acted Richard the 3d.

11. Beggar's Opera. Polly = Miss Walpole.

15. Tempest, and Bon Ton.

16. Jealous Wife. Oakly = Smith : Major Oakly = Yates : Lord Trinket = Dodd : Sir Harry Beagle = Palmer : Capt. O'Cutter = Moody : Charles = Farren : Russet = J. Aikin : Mrs. Oakly = Miss Younge : Lady Freelo = Mrs. Hopkins.

23. Romeo and Juliet. Romeo = Brereton : Mercutio = Dodd : Juliet = Mrs. Robinson :—with Devil to Pay. Jobson = Moody : Nell = Mrs. Wrighten.

27. For bt. of Mr. Davies, Bookseller, and Mrs. Davies, who formerly belonged to this theatre, and who have sustained misfortunes in trade—Way of the World. Fainall (by desire, and for that night only) = Davies, being his 1st appearance on the stage these 15 years.

28. (Last play) School for Scandal, 65th time.  
(*From my own bills.*)

Davies, whose bt. was on the 27th, is of course the

person to whom, notwithstanding his occasional mistakes and frequent inaccuracies, we are so much obliged for his theatrical information.

In speaking of Percy, he supposes the parts to have been acted by Clarke—Wroughton—Mrs. Hartley—and Miss Younge—who really acted in Miss More's next T., Fatal Falsehood—this gross blunder is passed over without correction in the last edition of Davies' Life of Garrick in 1808, tho' several notes are added.

Davies, in his Miscellanies (vol. 3 p. 391) says, that the stage perhaps never produced 4 such handsome women at once as Mrs. Barry, Mrs. Brace-girdle, Mrs. Mountford, and Mrs. Bowman, and that when they appeared together in the last scene of the Old Batchelor, the audience was struck with so fine a group of beauty—this is a double mistake—the Old Batchelor came out in 1693—Cibber says Mrs. Barry in 1690 was not a little past her youth—and Davies himself says p. 197, that as far as he could judge by Mrs. Barry's picture which he had seen, she had not been a great beauty—besides Mrs. Barry acted Lætitia, and consequently was not on the stage in the last act—the 4th woman was Mrs. Leigh.

One is sorry to find such gross mistakes in Davies, as they make one skeptical on other occasions, for what opinion must we have of a man who talks thus at random, and commits blunders, merely because he will not take the trouble to refer to a common book?

Davies' inaccuracies are not few—for instance in his account of King Lear he says—“ no writer has “ taken notice of Betterton's exhibition of that cha-

“racter ; it is in vain therefore to talk of Betterton’s “Lear for we know nothing of it”—Downes expressly mentions Lear as one of Betterton’s best parts—Davies, vol. 2 page 275, believes there is no bill of Lear in the Spectator—but in vol. 3 page 452 he says (and rightly) that Powell’s name stands to Lear in the Spectator.

---

### C. G. 1777-1778.

Sept. 22. Recruiting Officer, and Padlock.

24. Sir Thomas Overbury, and Commissary.  
Zachary Fungus = Quick : Mrs. Loveit = Mrs. Pitt.

26. Love in a Village. Rosetta = Miss Brown,  
1st time.

29. Romeo and Juliet. Romeo = Wroughton, 1st time : Mercutio = Lewis, 1st time : Capulet = Clarke : Friar Lawrence = Hull : Juliet = Mrs. Jackson : Nurse = Mrs. Pitt :— with Apprentice. Dick = Lewis, 1st time.

Oct. 1. Miser. Lovegold = Macklin : Frederick = Wroughton : Ramilie = Lee Lewes : Lappet = Mrs. Green : Mariana = Mrs. Bulkley.

6. King Lear. Lear = Ross, 1st appearance for 5 years : Edgar = Lewis : Bastard = Aikin : Kent = Clarke : Gloster = Hull : Gentleman Usher = Quick : Cordelia = Mrs. Hartley, 1st time.

8. Conscious Lovers. Tom = Death, 1st appearance there.

15. Much ado about Nothing. Benedick = Lewis, 1st time : Dogberry = Quick, 1st time : Beatrice = Mrs. Bulkley.

16. Merchant of Venice. Portia = Mrs. Barry, 1st time :—with Love a-la-Mode.

17. Beggar's Opera. Macheath = Mrs. Farrel, 1st time :—to conclude with a new scene—Oulton says that Macheath was sentenced to heave ballast on the river for 3 years—this stupid alteration was performed about 19 times.

21. Zenobia, with, never acted there, Reprisal. Heartly = Whitfield : Champignon = Wewitzer : Block = Quick : Oclabber = Mahon : Maclaymore = Wilson : Brush = Death : Haulyard = Reinhold : Harriet = Miss Dayes.

23. Not acted 12 years, Provoked Wife. Sir John Brute = Macklin : Heartfree = Bensley from D. L. : Constant = Wroughton : Razor = Quick : Lady Fan-ciful = Mrs. Mattocks : Lady Brute = Mrs. Bulkley : Mademoiselle = Mrs. Lessingham :—Kirkman says, “ Macklin played the part more like a Brute than a “ Gentleman, which was certainly the author's in-“ tention”—not repeated.

Nov. 1. Othello. Othello = Ross : Iago = Macklin : Brabantio = Hull : Roderigo = Lee Lewes : Desdemona = Mrs. Hartley, 1st time : Æmilia = Mrs. Mattocks :—with Comus. Euphrosyne = Mrs. Farrel.

6. Never acted there, Orphan of China—with alterations and additions by the author. Zamti = Ross : Etan = Lewis : Hamet = Wroughton : Timur-

kan = Peile : Morat = Hull : Mandane = Mrs. Barry : — with Cross Purposes.

7. Richard the 3d. Richard = Gentleman, 1st appearance : Richmond = Wroughton : King Henry = Hull : Queen = Mrs. Hartley, 1st time : Lady Anne = Mrs. Jackson.

13. Grecian Daughter. Evander = Aikin : Philotas = Lewis :—rest as Nov. 28 1776.

17. Orphan of China, 3d (and last) time — with Upholsterer. Razor = Lee Lewes, 1st time.

18. Never acted, Love finds the Way—from the songs which are printed, it appears that this piece is merely the School for Guardians turned into an Opera in 3 acts. Young Brumpton = Mattocks : Bellford = Mrs. Farrel : Oldcastle = Quick : Lovibond Wilson : Peter = Wewitzer : Mary Ann = Miss Brown : Harriet = Miss Courtenay : Bridget = Mrs. Wilson :—acted 11 times.

21. Englishman in Paris. Buck = Lee Lewes.

27. Douglas, with Norwood Gypsies, 3d time.

Dec. 3. Caractacus—5. She Stoops to Conquer.

10. Never acted, Percy. Percy (Earl of Northumberland) = Lewis : Earl Douglas = Wroughton : Earl Raby = Aikin : Sir Hubert = Hull : Edwina (daughter to Raby) = Mrs. Barry : Birtha = Mrs. Jackson :—acted 19 times—Percy and Edwina were to have been married—Raby took some offence at Percy, and opposed their union—Percy went to the holy wars—Raby compelled his daughter to marry Douglas—here the play begins—Sir Hubert on his return from Palestine informs Raby that Percy was killed—Edwina faints—Percy, who was not really killed, comes to Raby Castle—he and Edwina meet

—she tells him that she is married to Douglas—Percy and Douglas are inveterate foes—they fight—Percy is killed—Edwina goes mad, and dies—Douglas stabs himself—Douglas was one of Wroughton's best parts—Lewis was very happy in speaking the taunt in the 4th act—this play was written by Miss Hannah More—it is superior to the generality of modern Tragedies—Garrick furnished the Prologue, and Epilogue which are both pretty good; the former was spoken by Mrs. Bulkley, who said—

“ Tho' I'm a female, and the rule is ever,  
“ For us in Epilogue to beg your favour.”

this rule is a modern one—Garrick could not have been ignorant that in former times, many Prologues were spoken by women.

19. For the Discharge of Persons imprisoned for small Debts. West Indian. Mrs. Fulmer = Mrs. Pitt, 1st time :—an Occasional Epilogue was written by Cumberland, and spoken by Hull and Mrs. Mattocks.

20. Not acted 5 years, Man and Wife. Marcourt = Lee Lewes : Cross = Wilson : Kitchen = Dunstall : Mrs. Cross = Mrs. Green : Charlotte = Mrs. Bulkley.

23. Theatrical Fund. Know your own Mind. Sir Harry Lizard = Whitfield :—thus the bill—in the play as printed, the part is called Sir Harry Lovewit.

29. Mrs. Jackson acted Cordelia, 1st time.

Jan. 3. Revenge. Zanga = Gentleman, his 1st appearance : Alonzo = Wroughton : Carlos = Lewis : Leonora = Mrs. Hartley.

15. Not acted 7 years, Brothers. Capt. Ironsides = Wilkinson of York : Sir Benjamin Dove = Quick : Young Belfield = Wroughton : Sophia = Mrs. Mattocks : - with (never acted there) Mayor of Garratt. Major Sturgeon = Wilkinson : Jerry Sneak = Wewitzer : Matthew Mug = Lee Lewes : Mrs. Sneak = Mrs. Green.

16. Wilkinson acted Major Sturgeon.

19-22-24. Wilkinson acted Shift, Smirk, and Mrs. Cole.

20. Not acted 3 years, Rehearsal. Bayes = Wilkinson : Johnson = Hull : Smith = Clarke :—other characters by Quick, Dunstall, &c.

21. Never acted, Alfred. Alfred (King of England) = Lewis : Hinguar (King of the Danes) = Aikin : Earl of Devonshire = Hull : Earl of Surrey (disguised as a Danish Officer, under the name of Erick) = Whitfield : Rollo (a Danish chief, friend to Ronex) = L'Estrange : Ethelswida (betrothed to Alfred) = Mrs. Barry : Ronex (consort of Hinguar) = Mrs. Jackson :—acted 3 times—Surrey informs Alfred that Ethelswida is a prisoner in the Danish Camp—Alfred disguises himself as a bard—he tells Hinguar that Alfred is dead—Ethelswida pretends to be out of her senses—Hinguar is in love with her—he promises Alfred an ample reward, if he can cure her—Alfred is allowed to have a private conference with Ethelswida—Hinguar discovers the supposed bard to be Alfred—Ronex from jealousy wishes to kill Ethelswida—she enters attended by Danish soldiers—Alfred agrees to join Ronex and her party against Hinguar—her friends wish Alfred to marry Ronex—he refuses—she employs two

assassins to murder Ethelswida—they kill her attendant, who is dressed as Ethelswida—they bring in her mantle stained with blood—Hinguar condemns them to death—Alfred enters at the head of his forces—he and Hinguar fight—Hinguar falls—before his death he tells Alfred with exultation that Ethelswida is murdered—Alfred throws himself on the ground in despair—Ethelswida believes him to be dead—she prepares to stab herself—Alfred revives—this is an indifferent T. by Home—it was objected to it that—“ Alfred the Hero and the Legislator is degraded to “ a Lover, who enters the Danish Camp from a pri-“ vate, not a public motive”—this objection Home in his preface attempts to obviate, but without success—and one cannot assent to his position that the conduct of Alfred in this T. is extremely similar to that of Orestes in the Electra of Sophocles—Alfred gives St. George for the watch-word, and Ethelswida asks him, if he comes a Pilgrim from Palestine—in all probability few or no Englishmen had made a pilgrimage to Jerusalem in Alfred’s time—nor was Alfred likely even to have heard of St. George.

According to the popular Legend, St. George was born in Cappadocia and suffered Martyrdom under Dioclesian—when Robert Duke of Normandy, son to William the Conqueror, was besieging Antioch and the Saracens were come to relieve it, St. George appeared with an innumerable army coming down from the hills, all in white, with a red cross in his banner, and put the Infidels to flight: from that time St. George was esteemed the Patron of the English. (*Wheatley.*)

Tom Brown in a humorous dialogue nearly demolishes our tutelar Saint.

St. George and St. Christopher are brought before Pluto—St. George plucking St. Christopher by the Nose.

*Pluto.* Why, how now, bully Royster! what's the meaning of this outrage in the face of justice?

*St. George.* This over-grown beast here, an't please your highness, has not only reflected upon my parentage, but calls my valour in question—'tis known to all the world that I am the doughty hero that delivered the king of Egypt's daughter, kill'd the dragon upon the spot, and carried off the royal virgin for my reward—to justify this truth, I need urge no other testimonies than the common signs in most towns in Europe, where I am to be seen most magnificently bestriding my steed, with the dragon under my feet.

*St. Christopher.* For all his bouncing and bragging, I believe your majesty will put him strangely to his trumps, if you'll but ask him where he was born? what profession he was of? and what sort of animal it was he killed?

*Pluto.* Come hither, friend, and resolve me a question or two; where was you born?

*St. George.* Some say in Cappadocia, others in Coventry.

*Pluto.* Why, truly Coventry lies very near Cappadocia—but what a plague, can't you tell where you were born?

*St. George.* — And others have affirmed, that Alexandria in Egypt was the place of my nativity —

for my part, I cannot precisely tell where I was born, but that I was born somewhere or other I hope your majesty has the charity to believe.

*Pluto.* Most certainly ; but what was thy profession ?

*St. George.* Some make me a great officer in the emperor's army, and others an Arian bishop, and a persecutor.

*Pluto.* Thou art enough to distract the greatest patience ; I'll allow thee indeed not to know the place of thy birth, because children don't use to come into the world with their ink-horns and pocket-books about them ; but the devil's in thee if thou can't not remember whether thou wer't a bishop or a soldier ; those two professions are not so like one another, that there should be any danger of mistaking them.

*St. George.* 'Tis my misfortune that I cannot—

*Pluto.* Come then, under what emperor did'st thou live ?

*St. George.* Some say under the emperor Dioclesian ; some—

*Pluto.* How ! at your *some's* again ? thou art a true original, I swear—well, I have but one question more to ask thee, what sort of an animal was the dragon, which thou valuest thyself so much for slaying ? had it wings, as 'tis commonly painted in the signs, or was it a reptile ?

*St. George.* Not exactly resembling it in every particular, nor yet altogether different—as for wings I can say nothing to the matter ; for I confess I was under so great an agitation—

*Pluto.* I understand your meaning, you were so

terribly scar'd in the time of engagement, that you had not leisure to consider the shape of your monster—Come, come, honest friend, these shams are too gross to pass upon the world any longer; your dragons and flying monsters won't go down at this time of day; therefore take my word for't, I'll take care to see thee turned out of the almanack.

In the play of the Seven Champions of Christendom, St. George is said to be the son of the Earl of Coventry.

Jan. 29. Busy Body. Marplot=Lewis, 1st time : Sir George Airy=Wroughton, 1st time : Miranda = Mrs. Bulkley :— with Midas = Wilkinson, 1st time.

Feb. 2. Duenna, with Rehearsal, in 3 acts.

4. Never acted, Poor Vulcan. Vulcan alias Crump = Quick : Jupiter alias Stud = Mattocks : Mars alias Pike = Reinhold : Adonis alias Joe = Leoni : Venus alias Maudlin = Miss Brown : Grace = Miss Dayes :—acted 23 times—this is a good Burletta by Dibdin—the Gods are discovered singing and drinking—Jupiter says, that he has permitted Vulcan, on his petition, to reside on earth—that Vulcan is settled near an English country town, and that Venus keeps a public house—Jupiter then proposes that each of them should assume a mortal shape—the rest of the Gods agree to his proposal—Stud and Pike quarrel—Maudlin reconciles them—Pike makes love to Maudlin—she sends him into a room to wait for her, and elopes with Joe—in the last scene the Gods appear in their proper shape—they laugh at Vulcan—he pretends that he knew them—the Editor of the B. D. says that the idea of this piece is taken

from the loves of Mars and Venus by Motteux—the only similarity between the two pieces is in the Cuckoo song—every thing else is perfectly different.

6. Wilkinson's bt. and last performance. She wou'd and She wou'd not. Trappanti = Lee Lewes, 1st time : Don Manuel = Wilkinson : Don Philip = Wroughton : Hypolita = Mrs. Bulkley, 1st time : Flora = Mrs. Lessingham : Viletta = Mrs. Pitt :—with Author. Cadwallader = Wilkinson : Vamp = Wilson : Mrs. Cadwallader = Mrs. Green :—the applause was so strong in the 2d act, that the performers were obliged to stop for some time ; Wilkinson speaks highly of Mrs. Green, though he had often seen Mrs. Clive in the part—after the Farce, Wilkinson gave Tea. Galcondus = Wilkinson : King, Lindamira, &c. to the best advantage.

10. At the particular desire of several persons of distinction, Jane Shore. Jane Shore (for that night) = Mrs. Yates : Hastings = Lewis, 1st time : Dumont = Ross : Gloster = Whitfield : Belmour = Hull : and Alicia = Mrs. Barry.

11. She wou'd and She wou'd not. Don Manuel = Dunstall.

13. Not acted 12 years, Careless Husband. Lord Foppington = Lewis : Sir Charles Easy = Ross : Lord Morelove = Wroughton : Lady Betty Modish = Mrs. Bulkley : Lady Easy = Mrs. Mattocks : Lady Graveairs = Mrs. Jackson : Edging = Mrs. Lessingham.

16. Fair Penitent. Sciolto = Ross : Lothario = Lewis : Horatio = Aikin : Altamont = Wroughton : Calista = Mrs. Barry : Lavinia = Mrs. Bulkley.

24. As you like it. Touchstone = Quick, 1st time :

Jaques = Aikin : Adam = Hull, 1st time : Rosalind = Mrs. Barry.

25. Love makes a Man. Clodio = Lewis : Carlos = Wroughton : Don Lewis = Dunstall : Angelina = Mrs. Bulkley.

26. Quick acted Sir Harry Sycamore, 1st time.

28. Stratagem. Scrub = Quick : Mrs. Sullen = Mrs. Barry :—rest as Nov. 24 1775.

March 2. Orphan. Monimia = Mrs. Barry :—rest as Nov. 1 1776.

12. Conscious Lovers. Tom = Lee Lewes, 1st time : Indiana = Mrs. Barry :—rest as Nov. 4 1776.

14. Lady's last Stake, revived. Lord Wronglove = Wroughton : Lord George Brilliant = Lewis : Sir Friendly Moral = Hull : Lady Wronglove = Mrs. Jackson : Mrs. Conquest = Mrs. Lessingham : Miss Notable = Mrs. Mattocks : Lady Gentle = Mrs. Bulkley : Hartshorn = Mrs. Pitt.

23. Mrs. Barry's bt. Iphigenia, or the Victim—translated from Racine by Boyer. Achilles = Lewis : Agamemnon = Hull : Ulysses = Fearon : Calchas = L'Estrange : Iphigenia = Mrs. Barry : Eriphile = Mrs. Mattocks : Clytemnestra = Mrs. Jackson :—Boyer called his translation of Racine's play Achilles, or Iphigenia in Aulis—C. Johnson called his translation the Victim—this seems however to have been Boyer's play, as the character of Menelaus, which Johnson has introduced, is not in the bill.

Mrs. Barry is said to have cleared £1100 by acting 16 nights the preceding summer in Ireland.

24. Macklin's bt. Merchant of Venice. Portia = Mrs. Bulkley, 1st time : (see Jan. 1 1768)—with Love a-la-Mode.

28. For bt. of Mrs. Mattocks. Percy, 19th time, with, 1st time, the Romp. Master Cockney = Quick : Barnacle = Dunstall : Priscilla Tomboy = Mrs. Mattocks :—this Farce was taken from Love in the City —see C. G. Feb. 21. 1767.

30. For bt. of Lewis. Isabella. Biron = Lewis, 1st time : Villeroy = Wroughton, 1st time : Carlos = Whitfield : Count Baldwin = Clarke : Sampson = Dunstall : Isabella = Mrs. Barry : Nurse = Mrs. Poussin :—with Apprentice. Dick = Lewis.

April 4. Clarke's bt. Douglas, and Three Weeks after Marriage.

7. Aikin's bt. Countess of Salisbury. Alwin = Aikin, 1st time.

11. For bt. of Mattocks. Venice Preserved. Jaffier = Lewis, 1st time.

21. Reinhold's bt. All in the Wrong. Sir John Restless = Lee Lewes : Beverley = Lewis : Belinda = Mrs. Bulkley : Lady Restless = Mrs. Mattocks.

22. Mrs. Bulkley's bt. Alexander the Great. Alexander = Wroughton, 1st time : Statira = Mrs. Bulkley :—with (never acted) a Comedy in one act, called the Dutiful Deception. Wilson—Lee Lewes —Whitfield—Mrs. Bulkley, and Mrs. Wilson—not printed—see Oct. 24.

24. Mrs. Lessingham's bt. Merchant of Venice. Portia = Mrs. Lessingham, 1st time.

25. Miss Brown's bt. Wonder. Don Felix = Wroughton, 1st time : Lissardo = Lee Lewes, 1st time : Don Pedro = Quick : Don Lopez = Dunstall : Violante = Mrs. Mattocks, 1st time : Flora = Mrs. Pitt : Inis = Mrs. Wilson, 1st time.

27. Quick's bt. Tancred and Sigismunda. Tan-

cred = Wroughton, 1st time :—end of the play (for that night only) Cunning Isaac will relate his escape from the Duenna—Isaac, with a new song = Quick :—after which the Little French Lawyer—this Farce was altered from Fletcher—it was printed in 1778 with the following cast—La Writ = Quick : Mellefont = Death : Dupré = Whitfield : Sampson = Wilson : Champernel = Fearon : Vertaign = L'Estrange : Beaupré = Booth : Verdone = Thompson : Lamira = Mrs. Lessingham : Villetta = Mrs. Willems : Agnes = Mrs. Poussin :—but Wewitzer's name was in the bill instead of Wilson's—the alteration is attributed to Mrs. Booth of C. G.—it does the person who made it no credit—the 5 acts of the original play are reduced to 2, and the blank verse to prose—the trick which Dinant plays Lamira is shamefully mutilated—it would have been much better to have omitted it altogether—the names of Dinant, Cleremont, and Anabell are changed without reason to Dupré, Mellefont, and Villetta—the additions are not material—one of them is grossly absurd—La Writ is made to say—“ nor judge nor *jury* shall soften my indignation ”—a *French* lawyer would not have said this—the character of La Writ seems peculiarly well adapted to Quick's style of acting—for the original play see D. L. Oct. 25 1717.

30. Mrs. Barry acted the Grecian Daughter—her last appearance this season.

May 5. Mrs. Jackson's bt. Never acted, the British Heroine. Wroughton—Jackson—Hull—Clarke—Whitfield—Miss Morris, and Mrs. Jackson—after the play Tony Lumpkin's Ramble. Tony Lumpkin = Quick :—the British Heroine is not printed.

6. Macbeth = Aikin, 1st time: Lady Macbeth = Mrs. Jackson, 1st time.

7. Love makes a Man. Cludio = Lee Lewes, 1st time.

8. Wilson's bt. Love finds the Way—with Don Jerome's Trip to England. Don Jerome, with a song, = Wilson :—and Dutiful Deception.

9. Peile's bt. Oroonoko. Oroonoko = Peile, 1st time: Aboan = Aikin : Blandford = Hull : Driver = Dunstall : Daniel = Quick : Imoinda = Mrs. Jackson : Widow Lackit = Mrs. Pitt :—with Upholsterer.

11. Wild the Prompter's bt. Henry 5th. King Henry = Wroughton : Archbishop of Canterbury = Hull : Fluellin = Wilson : Jamy = Dunstall : Mac Morris = Mahon : Pistol = Quick : King of France = Fearon : Dauphin = Whitfield : Constable = Clarke : Princess Catharine = Mrs. Mattocks : Queen of France = Mrs. Poussin : Hostess = Mrs. Pitt : Chorus = Hull :—with the Coronation.

15. For bt. of Booth, Fearon, and L'Estrange. Never acted there, Edward the Black Prince. Edward = Wroughton : Ribemont = Aikin : Arnold = Whitfield : Audley = Hull : Mariana = Mrs. Jackson.

16. She Stoops to Conquer. Mrs. Hardcastle = Mrs. Pitt, 1st time.

18. For bt. of Sarjant, Box-book keeper—acted but once these 7 years—Henry the 5th.

19. Stratagem. Archer = Wroughton, 1st time.

25. (Last play) Duenna. Duenna = Mrs. Pitt, 1st time.

Lewis and Mrs. Green did not act after April the 23d. (*From my own Bills.*)

David Ross did not act after this season. Kelly in 1767 says of him in *Thespis* :

“ Ross tho’ of various requisites possess’d  
“ To grow, to force, to rush upon the breast ;  
“ Tho’ with a person finely form’d to please  
“ He boasts each charm of elegance and ease ;  
“ And joins a voice as musically clear,  
“ As ever pour’d perhaps upon the ear ;  
“ Yet oft thro’ monstrous negligence will strike  
“ His warmest friends with pity or dislike,  
“ And render doubtful, thro’ a want of care,  
“ His very title to the name of Play’r—  
“ Tho’ well appris’d this conduct must offend,  
“ He owns his fault, but never strives to mend ;  
“ Tho’ the plain use of industry he sees,  
“ He hates a moment’s trespass on his ease ;  
“ And lets mere chance conduct him every night,  
“ Convinc’d of wrong, yet negligent of right.  
\* \* \* “ Rouse Ross for shame \* \* \*  
“ When the Muse sees capacity and skill,  
“ Beholds the power, but cannot find the will ;  
“ She stamps her stigma with the heaviest hand,  
“ Nor ever dreams to mitigate the brand.”

The Dramatic Censor in 1770 says that Ross was naturally possessed of very good requisites for the stage, with the exception of an unmeaning countenance; but had by matchless neglect sunk almost below notice, at about the age of 40—his voice was pleasing and extensive; his feelings, when properly exerted, had spirit and pathos; his person, before corpulence enlarged it, was very agreeable; his deportment and

action free, his utterance easy, yet pointed and distinct ; and even then if he would have taken pains with Jaffier—Castalio—Essex, &c. he would have been superior to any other performer—his Lord Townly and Young Bevil *had* been capital—his appearance as the Ghost of Banquo was most striking.

*Ross' characters—selection only.*

Dublin May 8 1749. Clerimont in Miser.

D. L. 1751-1752. Young Bevil—Castalio—Carlos in Revenge—Dumont—Lord Townly—George Barnwell—Palamede in Comical Lovers—Romeo—Buckingham in Henry 8th.

1752-1753. Banquo—Constant in P. W.

1753-1754. Oroonoko—Moneses—Dorimant in Man of the Mode—\*Icilius in Virginia.

1754-1755. Carlos in Love makes a Man—Pyrrhus in D. M.—Hippolitus in Phædra—Osman in Zara—Macduff—Valentine in Love for Love—Edgar in King Lear.

1755-1756. \*Egbert in Athelstan—Capt. Plume.

1756-1757. Juba—Jupiter in Amphitryon—Torrismond—Frankly in S. H.—Essex.

C. G. 1757-1758. Hamlet—Othello—Diocles in Prophetess—Alexander.

1758-1759. Prince of Wales in Henry 4th part 1st—Tancred—Archer—Phocyas—\*Sifroy in Cleone—Varanes—\*Leonatus in Cymbeline as altered by Hawkins—Macheath — Sir Charles Easy — Young Norval.

1759-1760. Florez in Royal Merchant—Macbeth.

1760-1761. Ford—Don Felix—Jaffier.

1761-1762. Tamerlane—Prince of Wales in Henry 4th part 2d—King John—Lord Hardy—Oakly.

1762-1763. Aribert in Royal Convert—Bertram in All's well—Loveless in Love's last Shift.

1763-1764. Worthy in Relapse—King Lear.

1764-1765. Fainall in Way of the World.

1765-1766. Antony in J. C.—Comus.

1766-1767. Horatio in F. P.—\*Don Henriquez in Perplexities—Cato—Merchant of Venice—Strictland—Julio in Double Falsehood.

1767-1768. Ross was Patentee at Edinburgh.

C. G. 1770-1771. 1st appearance there for 4 years—Sciolto.

1771-1772. Alcanor in Mahomet.

1777-1778. 1st appearance for 5 years—no new character.

\* *Originally.*

The account of Ross in the Theatrical Biography 1772 is nearly as above.

---

HAY. 1778.

May 18. Never performed, Female Chevalier, altered from Taverner. (see L. I. F. Feb. 11 1717.)

Palmer—Parsons—J. Aikin—Baddeley—R. Palmer—Mrs. Greville—Miss Sherry :—with Piety in Pattens. Butler = Parsons :—this alteration of the Artful Husband, which is not printed, is attributed to Colman—that part of the original which concerns Mr. and Mrs. Winwife was omitted and the piece was reduced to 3 acts—Mrs. Greville—Palmer—Parsons—R. Palmer, and Miss Sherry acted the parts which corresponded with Belinda—Sir Harry Freelove—Stockwell—Frank Flash—and Lady Upstart—the title was doubtless suggested by the Chevalier D'Eon, who was so much talked of at that time; and who was alluded to in an Epilogue to one of Terence's plays at Westminster School — the Eunuch was seized on by a press-gang and endeavoured to get off on the plea of not being a man—he is asked if he is a woman?—"No"—"What then?"—"Gallus Eques"—a French Chevalier—see D. L. Company at Hay. May 30 1793.

22. Love in a Village. Rosetta = Miss Harper, her 1st appearance.

June 1. Female Chevalier, 4th time, (acted 3 times more) with, never acted there, Man and Wife. Marcourt = Palmer: Cross = Parsons: Mrs. Cross = Mrs. Webb, from Edinburgh: Lettice = Mrs. Hitchcock: Charlotte = Mrs. Jewell.

8. Beggar's Opera. Polly = Miss Harper, 1st time :—with Tailors. Palmer—Parsons, &c.

10. Never acted, Nature will Prevail. Current = Palmer: Padlock = Baddeley: Almadine (a fairy) = Mrs. Massey: Finette (an artless girl) = Mrs. Hitchcock :—acted 7 times—Almadine had caused Current and Padlock to be shipwrecked on an uninhabited

island—Current is very communicative—Padlock is very reserved and artful—Almadine appears to Current—she enjoins him, under the penalty of death, not to tell Padlock that he had seen her—Current meditates on a plan for letting Padlock into the secret indirectly—Echo repeats his last words—he communicates the secret to Echo in part—Almadine dooms him to lose one of his faculties—he requests to choose the faculty, and says *tears*—Echo replies *ears*, and Current becomes deaf—Finette had also been conveyed to the island by Almadine—she sees Current, and falls in love with him—Padlock treacherously attempts to supplant Current in Finette's favour—at the conclusion, Almadine declares that she had transported Current, Padlock, and Finette to the island with a view to correct Nature, but that her endeavour had been vain—she pardons Current, and unites him to Finette—she punishes Padlock by sending him back to men, as being fit to live among them—she allows Current and Finette to continue in the island—this Moral Entertainment, in one act, was written by Horace Walpole—it was printed in the 2d vol. of his works in 1798.

12. Edwin acted Spanish Barber, and Midas.
19. Henry 8th. King = Usher : Wolsey = Digges.
25. Never acted, Buxom Joan—this Burletta in one act is attributed to Willet—it is founded on the song in Love for Love, which Macklin sang in 1776, and Edwin in 1786—but which no performer would venture to sing in the present times—the cast was—Bluff (a soldier) = Bannister : Ben (a sailor) = Brett : Tom (a tinker) = Massey : Snip (a tailor) = Edwin : Buxom Joan = Miss Twist : Mother = Mrs.

Brett:—Scene Deptford—this musical trifle was acted 9 times.

July 2. Never acted, Tony Lumpkin in Town, or the Dilettante. Tony Lumpkin = Parsons: Tim Tickle = Bannister: Jonquil = Lamash: Dr. Minum = R. Palmer: Diggory = Massey: Pulville = Blisset: Frank = Egan: Mrs. Jonquil = Mrs. Hitchcock: Lavender = Miss Hale:—acted 6 times—this piece was written by O'Keeffe—it had been acted for his benefit at Dublin in 1773-1774—(*Hitchcock*)—it is professedly a broad Farce, founded of course on *She Stoops to Conquer*—it has a considerable degree of low humour, and not the shadow of a plot—Jonquil has a fine collection of pictures—Tony Lumpkin employs a painter to paint large white wigs on all the heads in the room—Jonquil is struck with horror at seeing all his pictures spoilt—Tony asks the painter if he can unwig them again—Jonquil promises to give him 50 Guineas—the painter says that he has only used water colours, so that a wet towel and a little soap will settle the wigs in 5 minutes—this is the main incident in the piece—O'Keeffe seems to have borrowed a hint from Granger, who says (in the 4th vol. of his Biographical History) “the extravagant fondness of some men for periwigs is scarce credible—I have heard of a country gentleman who employed a painter to place periwigs upon the heads of several of Vandyck's portraits.”

In O'Keeffe's Works 1798 this F. is said to have been performed at the Hay. in 1776—a proof that authors are not always to be depended on even in what they say about their own pieces—Dr. Minum is highly offended at being called a Fiddler—common

sense tells us that he who plays upon a Fiddle is a Fiddler, but the scrapers of Catgut are not fond of the appellation—even the term Musician is getting into disrepute—many of the followers of that “elegant and mellifluous science” call themselves *Professors of Music*—this dislike to the word fiddler is of a very long standing—Timothy in Shadwell’s Miser 1671 says—“ Violin men, (I dare not call them Fiddlers, for fear they should be angry) sing us a Catch.”

6. Waterman. Wilhelmina = Miss Harper.

9. Maid of the Mill. Sir Harry Sycamore = Edwin : Giles = Bannister : Patty = Miss Harper, 1st time : Fanny = Mrs. Hitchcock : Lady Sycamore = Mrs. Webb.

11. Never acted, Suicide. Tobine = Palmer : Ranter = Bannister : Catchpenny = Baddeley : Wингrave = Edwin : Tabby = J. Aikin : Squibb = R. Palmer : Nancy Lovel = Miss Farren : Mrs. Grogram = Mrs. Webb :—acted 19 times—this C. in 4 acts was written by Colman—it is not printed—Nancy Lovel is a breeches part, for which Miss Farren was not well calculated.

13. Polly Honeycombe. Honeycombe = Parsons : Scribble = R. Palmer : Polly = Mrs. Hitchcock.

22. Portrait. Pantaloons = Edwin.

30. Not acted 150 years, Bonduca. Caratach = Digges : Petillius = Palmer : Judas = Parsons : Pe-nius = J. Aikin : Suetonius = Gardner : Junius = Lamash : Demetrius = R. Palmer : Hengo = Master Edwin : Bonduca = Miss Sherry : Daughters = Mrs. Massey and Mrs. Greville :—acted 12 times—Digges, Palmer, and especially Parsons acted very well—in

this excellent Tragedy, Beaumont and Fletcher have drawn the character of an ancient Briton in a style superiour to Mason's Caractacus, Glover's Dumno-rix, and Phillips' Vanoc—Colman's alterations are very judicious, but he should have retained rather more of the original—for the plot see T. R. 1696.

Aug. 3. Bonduca, with, never acted, the Gipsies. Carlo (servant to Lelio) = Edwin : Lelio = Brett : Clarin (brother to Spinetta) = Griffin : Marquis (father to Lelio) = Blisset : Governor = Gardner : Spinetta = Miss Harper : Laura (her woman) = Mrs. Hitchcock : Isabella = Miss Twist : Violetta (her woman) = Miss Hale :—Lelio had fallen in love with Isabella from seeing her picture—he had set off in a great hurry from Naples—on arriving at Leghorn, where the scene lies, he found that he had left Isabella's picture at Rome—he had sent Carlo back for it—at the opening of the piece, Carlo returns with the picture—in the mean time Lelio had fallen in love with Spinetta—Spinetta, Clarin and Laura are disguised as Gipsies—Spinetta prevails on Lelio to lend Clarin the picture, and to let him visit Isabella as Lelio—at the conclusion, Clarin turns out to be a prince—he marries Isabella—Lelio marries Spinetta—this C. O. is attributed to Dibdin—it was acted only 5 times, but it is quite as good as the generality of such sort of things.

17. Bonduca, with, never acted, Flitch of Bacon. Tipple = Edwin : Major Benbow (an amorous old man with only one eye) = Parsons : Capt. Wilson (disguised as a drummer) = Bannister : Capt. Greville = Brett : Justice Benbow = Blisset : Eliza (his daughter) = Miss Harper :—acted 18 times—accord-

ing to the charter of Dunmow Priory, any couple who had been married for a year and a day, without having had a difference, had a right to claim a Flitch of Bacon—Eliza had eloped with Greville—they claim the Flitch of Bacon—and her father is reconciled to her—this is a good Comic Opera by Bate—Parsons and Edwin were quite suited to their characters.

20. Bannister acted Shift, Smirk, and Mrs. Cole.  
 21. Parsons' bt. Provoked Husband. Lord Townly = Diggles : Sir Francis Wronghead = Parsons : John Moody (for that night only) = Palmer : Manly = J. Aikin : Count Basset = Lamash : Squire Richard = R. Palmer : Lady Townly = Miss Farren, 1st time : Lady Wronghead = Mrs. Webb : Lady Grace = Mrs. Hitchcock : Miss Jenny = Young Lady.

27. Bannister's bt. Devil upon two Sticks, with Apprentice. Dick (with original Prologue and a variety of Imitations) = Bannister Jun. : Wingate = Dunstall, from C. G.

Sep. 2. Jewell's bt. Provoked Wife. Sir John Brute = Diggles : Constant = Lamash : Heartfree = J. Aikin : Razor = R. Palmer : Col. Bully = Bannister : Taylor = Blisset : Lady Fanciful = Miss Farren, 1st time : Lady Brute = Mrs. Greville : Belinda = Mrs. Hitchcock :—with Apprentice. Dick = Bannister Jun., 2d time.

7. For bt. of Diggles. Never acted there, Macbeth. Macbeth = Diggles : Macduff = J. Aikin : Banquo = Palmer : Witches = Parsons, Edwin, and Baddeley : Lady Macbeth = Mrs. Massey.

10. Palmer's bt. Suicide, and Englishman in Paris.

11. By command of their Majesties. Spanish Barber, and Flitch of Bacon.

16. By permission (of the Lord Chamberlain)—for Miss Farren's bt. Suicide, 19th time, with Flitch of Bacon, 18th time.

17. Never acted there, King Lear. Lear = Digges: Edgar = Dimond, from Bath: Cordelia = Mrs. Massey:—with Gentle Shepherd.

18. Mrs. Jewell's bt. Provoked Husband, and Piety in Pattens. (*From my own Bills.*)

---

## BATH 1777-1778.

Henderson was engaged at D. L. but by agreement he was to play some few nights at Bath; he acted 7 of his usual parts in Sep. and played 8 times in Jan.

Sep. 16. Fair Penitent. Calista = Mrs. Barnett, her 1st appearance there.

Oct. 4. West Indian. Belcour = Bonnor, his 1st appearance on any stage.

7. Othello = Grist, his 1st appearance there:—he played the principal parts in Tragedy through the season.

11. Cross Purposes. Grub = Blisset.

14. She Stoops to Conquer. Hardcastle = Edwin.

18. Bonnor acted Ranger.

23. **Polly.** **Ducat** = **Edwin**.

Nov. 4. Never acted there, **School for Scandal**.  
**Sir Peter Teazle** = **Edwin** : **Charles** = **Bonnor** : **Joseph** = **Dimond** : **Sir Oliver** = **Blisset** : **Lady Teazle** = **Mrs. Didier**.

25. **Quaker.** **Solomon** = **Edwin**.

Dec. 9. **Miser.** **Lovegold** = **Edwin**.

18. **April Day.** **Davo** = **Edwin**.

31. **Jane Shore.** **Hastings** = **Dimond** : **Gloster** = **Grist** : **Jane Shore** = **Mrs. Barnett** : **Alicia** = **Mrs. Montague**, from **York**, her 1st appearance :—she and **Mrs. Barnett** divided the **Tragedy** parts.

Jan. 17. **Every Man in his Humour.** **Kitely** = **Keasberry** : **Capt. Bobadill** = **Henderson** : **Master Stephen** = **Edwin** : **Brainworm** = **Didier** : **Old Knowell** = **Blisset** : **Young Knowell** = **Dimond** : **Dame Kitely** = **Mrs. Didier**.

24. **Funeral.** **Sable** = **Edwin**.

Feb. 10. **Mrs. Didier's bt.** **Word to the Wise**.

14. **Dimond's bt.** **Earl of Warwick.** **Warwick** = **Grist** : **King Edward** = **Dimond** : **Margaret of Anjou** = **Mrs. Montague** :—with **Ladies' Frolick**. **Clack** = **Edwin**.

March 24. **Devil upon Two Sticks.** **Devil** = **Blisset** : **Dr. Last** = **Edwin**.

28. **Lyar.** **Papillion** = **Edwin**.

31. **Cozeners.** **Toby** = **Edwin**.

April 9. **Nabob.** **Phil. Putty** = **Edwin**.

20. **Bladud, or Harlequin at Bath.** **Clown** = **Edwin**.

May 7. **Mrs. Montague** acted the **Apprentice** for her benefit.

In the course of the season Dimond acted Posthumus — Percy — George Barnwell—Millamour — Hamlet—Edgar in Battle of Hastings — Castalio —Lorenzo in Spanish Fryar—Campley.

---

## BEAUMONT AND FLETCHER.

A new edition of Beaumont and Fletcher was published in 1778—the Editor of the B. D. says that Colman was the author of the preface—which is probably correct—but if he wrote the preface, he was certainly (in part at least) the editor of the whole work and the writer of the new notes—he says—  
“ In the present Edition, it has been our chief aim  
“ to give the old text as it lies in the old books, with  
“ no other variations, but such as the writers them-  
“ selves, had they superintended an impression of  
“ their Works, or even a corrector of the press,  
“ would have made—yet even these variations, if at  
“ all important, have not been made in silence—  
“ Notes however have been subjoined to the text as  
“ briefly and sparingly as possible—but the lapse of  
“ time, and fluctuation of language have rendered  
“ some Notes necessary, for the purpose of explaining  
“ obsolete words, unusual phrases, old customs, and  
“ obscure or distant allusions — critical remarks,

“ and conjectural emendations, have been seldom  
“ hazarded.”

The paucity of notes is, perhaps, a recommendation of this edition—notes are sometimes necessary—but they are necessary evils—they always distract the attention of the reader from the text—Murphy remarks that all the beautiful passages of Shakspeare are plain—yet the notes on that author have swelled to such a bulk, that it is almost an Herculean task to read through them—the late Dr. Edwards of Clare Hall Cambridge was remarkably fond of the notes on the Greek and Latin writers—Mansel happily observed—“ how delightful it would be, to have “ all notes and no text.”

There is a fashion in the Drama, as well as in other things — Dryden in 1668 says that two of Fletcher’s plays were acted to one of Shakspeare’s.

Gildon in 1710 gives us a list of 73 plays in which Betterton acted—of these about the same number was written by Fletcher as by Shakspeare—under the management of Wilks, Cibber and Booth, the Maid’s Tragedy—Philaster—Scornful Lady—Wit without Money—Beggar’s Bush—Humorous Lieutenant—Rule a Wife—Chances, and Pilgrim were frequently acted—other plays of Fletcher were sometimes revived—but no one of his dramas was acted as often as Hamlet, and some other of Shakspeare’s best Tragedies.

In 1750 Seward in his preface to Beaumont and Fletcher says “ the very best plays of Shakspeare “ were forced to be dressed *fashionably* by the *poetic tailors* of the late ages, before they could be admitted upon the stage ; and a very few years since,

“ his *Comedies*, in general, were under the highest  
“ contempt.”

At present Shakspeare is the fashion, and for the last 40 or 50 years 2 only of Fletcher’s plays have been on the acting list regularly—latterly even the *Chances* has been laid aside.

Now that the tide is turned, doubtless there are many professed admirers of Shakspeare, who know but little of Fletcher — Fletcher’s distance from Shakspeare may be accurately pointed out by a line in Virgil—

“ *Proximus huic—longo sed proximus intervallo,*”

or as Colman says—

“ Beaumont and Fletcher! those twin *stars* that  
“ run

“ Their glorious course round Shakspeare’s gol-  
den sun.”

It is curious to observe the change that has taken place between the times when Beaumont and Fletcher wrote and our own—those expressions in their plays which are now considered as very gross, were so far from offending the ears of their contemporaries, that they are perpetually celebrated by the writers of their own and the following age, as the great reformers of the drama from ribaldry—Sir John Berkenhead says of Fletcher

“ And as thy thoughts were clear, so innocent,  
“ Thy fancy gave no unswept language vent,  
“ Slander’st not laws, prophan’st no holy page,  
“ As if thy Father’s crosier rul’d the stage.”

Fletcher's father was Bishop of London.

Langbaine in 1691 says “these poets perfectly understood breeding, and therefore successfully copied the conversation of gentlemen—they knew how to describe the manners of the age ; “ and Fletcher had a peculiar talent in expressing “ all his thoughts with life and briskness—no man understood or drew the passions more lively than he ; “ and his witty raillery was so dressed, that it *rather pleased than disgusted the modest part of his audience.*”

Beaumont and Fletcher themselves boast of this chastity of language—as in the Prologue to the Knight of the Burning Pestle—in that to the Woman Hater they say “ if there be any amongst you that come to hear lascivious scenes let him depart—for we do pronounce this, to the utter discomfort of two-penny gallery-men, you shall have no bawdry in it.”

Lovelace speaks of the great delicacy of expression even in the Custom of the Country—

“ View here a loose thought said with such a  
“ grace,  
“ Minerva might have spoke in Venus' face ;  
“ So well disguised, that 'twas conceived by none,  
“ But Cupid had Diana's linen on.”

Yet of this play Dryden asserts (not indeed with truth) that it contains more indecency than all his plays together—“ What” (asks Seward in 1750) “ must we say of these different accounts? Why 'tis clear as day, that the style of the age is so

“ changed, that what was formerly not esteemed  
 “ in the least degree indecent, is now become very  
 “ much so.”

Perhaps there cannot be a stronger proof of the different light in which the same expression is considered in different times, than that in the 7th book of the Constitutions, falsely called Apostolical, there is a prayer, in which it is said—“ thou formest all  
 “ the parts of the human body *εν μητρᾳ εκ μικρως*  
 “ *σταγονος.*”

*Vol. 1.*

1. Maid’s Tragedy—see T. R. 1682.
2. Philaster—see T. R. May 30 1668.
3. King and no King—see T. R. 1682.
4. Scornful Lady—see T. R. Dec. 27 1666—and  
 C. G. Jan. 17 1783.

*Vol. 2.*

5. Custom of the Country. } see Love makes a
6. Elder Brother. } Man D. L. 1701.
7. Spanish Curate—see L. I. F. Nov. 17 1722.
8. Wit without Money—see T. R. 1672.
9. Beggar’s Bush—see Merchant of Bruges D. L.  
 Dec. 14 1815.

*Vol. 3.*

10. Humorous Lieutenant—Plutarch, in his Life

of Demetrius, says, that as Antigonus was giving audience to some ambassadours, Demetrius came in from hunting with his javelins in his hand, and sat down by his father—Antigonus charged the ambassadours to tell their masters on what terms he lived with his son—when Demetrius was only 22 years old, Antigonus placed him at the head of an army to oppose Ptolemy—Demetrius was defeated, and lost his private baggage—Ptolemy sent it back to him together with his particular friends—Demetrius prayed to the Gods, that he might not long be a debtor to Ptolemy for his courtesy—he had soon after an opportunity of repaying it—all these circumstances (with the slight variation of Seleucus for Ptolemy) are introduced in this Tragi-Comedy—most of the other incidents are fictitious—Demetrius is in love with Celia—she comes to court to look for him—Antigonus sees her, and employs his pandars to procure her for him—she is brought to court, but foils all the attempts of Antigonus to seduce her—Demetrius suspects that she has been unchaste, and treats her harshly—she resents his behaviour, but is at last reconciled to him—she turns out to be the daughter of Seleucus—Leontius, an old soldier, and Leucippe, a procuress, are good characters—see T. R. April 8 1663.

11. Faithful Shepherdess—the Faithful Shepherdess is Amoret—she and Perigot are mutually in love—they agree to meet at night—Amarillis is in love with Perigot—he tells her that his affections are engaged—Amarillis gets the Sullen Shepherd to dip her in the holy well with certain charms—she arises in the shape of Amoret—as such she makes love

wantonly to Perigot—he is disgusted with her—Amarillis is restored to her own shape—when Perigot meets the real Amoret he stabs her—the Sullen Shepherd flings her into the well—the God of the River rises with Amoret in his arms, and heals her wound—Perigot wounds her again—the Satyr, who is commanded by Pan to help any mortals that may need his assistance, finds Amoret in that condition, and carries her to Clorin—Clorin is a holy Shepherdess, who has great skill in healing—Amoret recovers, and forgives Perigot—Alexis and Cloe are a wanton Shepherd and Shepherdess—the Sullen Shepherd nearly kills Alexis, and frightens Cloe—Clorin undertakes the cure of Alexis—Cloe enters, and his wounds begin to bleed afresh—Clorin purges Alexis and Cloe from their loose thoughts, and they vow a chaste love to each other—this beautiful Pastoral was revived at T. R. Oct. 12 1668.

12. *Mad Lover*—the scene lies at Paphos—Memnon the General had lived 25 years in a camp—on seeing the King's sister, he falls immediately in love with her—he offers her his heart—she accepts it literally—and he is so madly in love that he proposes to give it to her in the same sense—the Princess falls in love with Polydor, the younger brother of Memnon—in the 5th act Polydor is brought in in a coffin—his death is attributed to his wish of not being his brother's rival—Memnon offers to kill himself—Polydor starts up—the two brothers have an amicable contention—each of them wants to resign the Princess to the other—at the conclusion Memnon devotes the remainder of his life to war—Memnon is an unnatural character—but this play

on the whole is not a bad one—there is an uninteresting underplot—see vol 1 p. 31.

13. Loyal Subject—see D. L. July 25 1705.

14. Rule a Wife and have a Wife.

*Vol. 4.*

15. Laws of Candy—the plot of this T. C. is founded on two laws—the 1st is, that whoever is judged to have done the most service in the wars, should receive particular honours—this produces a contention between the General, Cassilane, and his son, Antinous—the superiority is adjudged to Antinous—he requests that a triumphal statue may be erected for his father—Cassilane insists that such a statue would rather tend to perpetuate the triumph of his son, by whose request it was to be erected, than his own honour—he is mortally offended at Antinous—the 2d law is, that whoever is convicted of ingratitude, should be punished with death—at the conclusion, Cassilane convicts Antinous—Antinous convicts Erota—and Erota convicts Cassilane—Annophel, the daughter of Cassilane, convicts the whole Senate—they all remit the penalty, and the play ends happily—it is one of the worst of Beaumont and Fletcher's plays—the language is in general good, but the plot is absurd.

16. False One — this is a historical T.— the scene lies at Alexandria—Pompey after his defeat at Pharsalia, seeks shelter in Ægypt—where he is killed—Pompey's head is presented to Cæsar, who orders it to be buried with his body—Cæsar falls in

love with Cleopatra—the Ægyptians behave towards him with treachery—he defeats them, and promises to make Cleopatra Queen of Ægypt—Plutarch, at the end of his Life of Pompey, circumstantially relates all that befell Pompey in Ægypt—in his Life of Cæsar he mentions the love affair between Cæsar and Cleopatra—in his Life of Brutus, he says, that nothing gave Brutus so much pleasure as to have it in his power to punish Theodotus, who was chiefly the cause of Pompey's death—Theodotus is not mentioned in the play—Photinus presents Pompey's head to Cæsar instead of Theodotus—Pompey is not one of the D. P.—the False One is Septimius—a profligate Roman who is employed to kill Pompey, and who really gave him his first wound—in the play he is scouted by Cæsar's Officers, and even by three poor soldiers to whom he had given money—he seems penitent—but turns rascal again—in the 5th act he offers to betray Photinus, &c. to Cæsar—Cæsar orders him to be hanged—this is a very good T.—the characters of Septimius, Cæsar and Cleopatra are well supported—see Cæsar in Ægypt D. L. Nov. 9 1724.

17. Little French Lawyer—see D. L. Oct. 25 1717.
18. Valentinian—see T. R. 1684.
19. Monsieur Thomas—see Trick for Trick T. R. 1678.

Vol 5.

20. Chances—see T. R. Feb. 5 1667.
21. Rollo—see T. R. 1685.

22. Wild-Goose Chase—see D. L. March 9 1747.
23. Wife for a Month—see Unhappy Kindness D. L. 1697.
24. Lovers' Progress—Cleander is the husband of Calista and the friend of Lysander—Lysander and Calista are secretly in love with one another—but without any criminal intention—at least on her part—she however admits him to a secret interview—her woman, Clarinda, has an intrigue with Leon—they are discovered—Leon kills Cleander, but with a sword, which is known to have belonged to Lysander—Beronte, Cleander's brother, accuses Lysander of the murder—and Calista of adultery with Lysander—Clarinda joins in the accusation against her mistress—Lysander vindicates his own and Calista's innocence—Leon acknowledges that he killed Cleander—Lysander and Calista are to be united at the expiration of her year of widowhood—there is an important underplot—Lidian and Clarangé had been friends from their childhood—at the opening of the play they are rivals in their love to Olinda—she respects them both, but gives neither of them the preference—she enjoins them to go from her, and promises to marry him who shall return the last—Lidian sends Clarangé a challenge—they fight and are wounded—Lysander reconciles them — Lidian turns hermit—Clarangé employs a Friar to tell Lidian that he is dead—Lidian, on the strength of this information, visits Olinda—Clarangé enters, and claims Olinda's hand, as having returned the last—Lidian taxes Clarangé with treachery—at the conclusion, Clarangé turns Friar, and resigns Olinda to Lidian—scene France—this is a good play, particularly in

point of language—the fault of it is, that Fletcher has introduced a Ghost—which is the more inexcusable, as the Ghost does not contribute to the carrying on of the plot—this play is called a Tragedy, as some persons are killed; in other respects it is rather a serious Comedy than a Tragedy—Langbaine tells us that the plot is borrowed from a French romance—Fletcher left his play unfinished—it is supposed to have been finished by Shirley.

25. Pilgrim—see D. L. 1700.

*Vol. 6.*

26. Captain—Jacomo is a rough Captain and a Woman-hater—Frank falls passionately in love with him—Jacomo at first does not think it possible that any woman should like him—at the conclusion he marries Frank—this part of the play has considerable merit—the other very little—Lelia is a wanton widow—in the 4th act she solicits the embraces of an old man—he discovers himself to be her father—she persists in her solicitations—it is strange that Fletcher could write, and that any audience could endure such a disgusting scene—in the last act, Lelia is married, and promises to live chastely for the future—scene Venice.

27. Prophetess—see T. R. 1690.

28. Queen of Corinth—the Queen of Corinth is a wise and virtuous widow—Agenor, the Prince of Argos, is to be married to Merione—on the night before the intended marriage, the Queen's son, Theanor, with the assistance of Crates, &c. ravishes

Merione—they give her a sleeping potion, and place her at the door of her own house—in this situation she is found by Agenor and Leonidas—the latter is her brother, and the Corinthian General—Theanor had taken a ring from Merione—he seems to have sent it to Euphanes in the Queen's name—Euphanes gives it to Beliza as a wedding ring—Merione sees the ring, and concludes that Euphanes was her ravisher—Euphanes clears himself from the suspicion—Theanor ravishes Beliza, as he supposes—in the last act he is brought to his trial for the two rapes—the Queen promises to have justice impartially executed—Merione requests that Theanor may be compelled to marry her—Beliza that he may be put to death—both these requests are made according to law—Theanor is penitent—he proposes that he should be first married to Merione, and then suffer death for the wrong done to Beliza—Crates declares that Merione was substituted for Beliza—and all ends happily—the Queen offers her hand to Agenor, who accepts it—there is a poor comic underplot—some parts of this T. C. are written in Fletcher's best manner, others so badly, as to make it almost certain that Fletcher wrote it in conjunction with some inferior dramatist—the improprieties in the dialogue are so many, and so great, that one cannot suppose Fletcher would have been guilty of them—the Grecians talk of—Irishman—Spain—tobacco—great Mogul—April day—church-book—damme's—frenchified, &c.—besides which, they interlard their conversation with scraps of French and Latin—these improprieties occur chiefly in the 3d and 4th acts—as a conjecture it seems not improbable, that Fletcher

laid the plan of the whole play, and wrote the 1st and 5th acts with a part of the 2d.

29. *Bonduca*—see *T. R.* 1696.

30. *Knight of the Burning Pestle*—see *T. R.* 1682.

*Vol. 7.*

31. *Love's Pilgrimage*—Marc-Antonio had been privately contracted, first to Theodosia, the daughter of Alphonso, and then to Leocadia, the daughter of Sanchio—he leaves them both and turns soldier—the Ladies go in search of him, disguised as men—Theodosia at an inn meets her brother, Philippo, and discovers herself to him—he promises her his assistance—they find Leocadia robbed and stript—they treat her with kindness—and she acknowledges to Theodosia that she is a woman—Philippo falls in love with her—they all come to Barcelona, where Marc-Antonio is wounded, and made to believe that he is in a dying state—he confesses the wrongs which he had done to Theodosia and Leocadia—at the conclusion, Marc-Antonio marries Theodosia—and Philippo, Leocadia—Alphonso and Sanchio, two choleric old men, are good characters—the scene in the 1st act between the Host and Hostler seems to have been taken, with some variation in the dialogue, from the *New Inn*—see Gifford's *Jonson* vol. 5 p. 379—*Love's Pilgrimage* was not printed till 1647—the plot is taken from a novel of Cervantes called the *Rival Ladies*—notwithstanding the great merit of this play, it is not clear that it has ever been revived since the Restoration—Downes mentions but very

few of Fletcher's plays as revived by the Duke's Company—they doubtless revived more, and probably this among the rest.

32. *Double Marriage*—see T. R. 1683.

33. *Maid in the Mill*—see D. G. 1682.

34. *Knight of Malta*—see C. G. April 23 1783.

35. *Love's Cure, or the Martial Maid*—about 20 years before the play begins, Alvarez had been banished for killing Vitelli's uncle—he had brought up his daughter, Clara, as a man—his wife, Eugenia, had brought up their son, Lucio, as a woman—Clara had behaved with such courage at the siege of Ostend, that she had obtained her father's pardon—Alvarez, on his return to Sevil, commands his children to assume their proper situation in life—their awkwardness in so doing constitutes the humour of the piece—Love ultimately effects the Cure—Clara and Vitelli fall mutually in love—Vitelli expresses some disapprobation of her masculine spirit—she promises to conduct herself as a woman—Alvarez had in vain endeavoured to inspire Lucio with manly notions—Lucio however on falling in love with Genevora, Vitelli's sister, becomes an altered person—she gives him a glove—Lamoral takes it from him—Lucio fights with Lamoral, and disarms him—in the last scene, Vitelli and Lamoral are about to decide their differences with Alvarez and Lucio by a public duel—Eugenia, Clara and Genevora endeavour to dissuade the combatants from their purpose—but without effect—they threaten to kill themselves—this brings about a reconciliation—there is an unimportant underplot—this is very far from a bad play, but the plot is improbable, particularly in the last scene.

*Vol. 8.*

36. Women Pleased—see D. L. Nov. 8. 1743.

37. Night Walker—see T. R. 1682.

38. Island Princess—see T. R. Jan. 7 1669—the scene lies in the Molucca Islands—in one of which the Portuguese have a settlement—the Governour of Ternata had taken the King of Tidore prisoner in a treacherous manner—Quisara, the Island Princess, promises to marry the person who will rescue her brother—she is attached to Ruy Dias, and hopes he will undertake the adventure—he deliberates—and Armusia, with the assistance of his friends, restores the King to liberty—Quisara is at first averse from Armusia, but is afterwards won by his noble behaviour—Ruy Dias challenges Armusia—Ruy Dias falls—and Armusia spares his life at the request of Quisara—the Governour of Ternata disguises himself as a Moor-Priest, and instigates the King against the Portuguese as enemies to their gods—Quisara endeavours to persuade Armusia to change his religion, which he refuses—she is struck with his firmness and determines to die with him—Ruy Dias attacks the palace—Piniero, by Panura's assistance, introduces his troops and takes the pretended Priest prisoner—the King and Armusia are reconciled.

*Vol. 9.*

41. Coronation—see Shirley.

42. Sea Voyage—see Commonwealth of Women  
T. R. 1685.

43. Coxcomb—see T. R. 1682.

44. Wit at several Weapons—see Rival Fools D. L. Jan. 11 1709.

45. Fair Maid of the Inn—the Fair Maid of the Inn is Biancha—Cesario is in love with her—Albertus and Baptista are naval commanders who had been sworn friends for 50 years—Cesario and Clarissa are the children of Albertus and Mariana—Mentivole is the son of Baptista—Cesario and Mentivole quarrel and fight—Cesario, who was clearly in the wrong, is wounded—Baptista is so enraged at Mentivole, that he threatens to disinherit him, unless he can procure Albertus' pardon—Albertus is so far from granting it, that he is on the point of making his servants cut off Mentivole's right hand, when he receives orders from the Duke to go to sea instantly—Cesario had opposed his father's cruelty, but he forces Mentivole to deliver up his sword, and a ring which had been given him by Clarissa—Baptista now takes his son's part, and vows revenge on the whole of Albertus' family—Albertus is said to be drowned—Mariana, with a view to preserve Cesario from the threats of Baptista, makes a public declaration that Cesario is a supposititious child, and in reality the son of a falconer's wife—the Duke decrees, that Mariana, being a widow, should marry Cesario, or give him three parts of Albertus' estate—Biancha, now supposing herself to be upon a level with Cesario, offers to marry him—he declines her offer—he proposes to marry, first Mariana, and then Clarissa—they both reject him—as does Biancha in a subsequent scene—in the last act, Albertus returns—he and Baptista request the Duke's permission to end their differences

by a duel—Biancha is discovered to be Baptista's daughter, and all ends happily—the old men are reconciled—and the young men marry Biancha and Clarissa—scene Florence—this T. C. is supposed to have been written by Fletcher without the assistance of Beaumont—it is one of the worst of his plays—the language is in general good, but the plot is bad—Mariana's pretended discovery is improbable—and the Duke's decision thereon absurd and disgusting.

46. Cupid's Revenge—see L. I. F. 1668.

*Vol. 10.*

47. Two Noble Kinsmen—see Rivals L. I. F. 1664.

48. Thierry and Theodoret—Thierry is King of France—Theodoret is King of Austracia or Lorrain—they are the sons of Brunhalt, who is a lascivious old woman—Protaldye is her gallant—Bawdber and Lecure are her pandars—in the 1st scene Theodoret remonstrates with her on her conduct, and recommends her to retire to a monastery—she is highly offended, and sets off for France with her creatures—Theodoret follows her—Brunhalt having made her story good with Thierry, he is at first exasperated against his brother—at the conclusion of the scene an apparent reconciliation takes place between Brunhalt and Theodoret—Ordella, the daughter of the King of Arragon, arrives in France, and is married to Thierry—on the wedding night, Brunhalt gives Thierry a potion, which incapacitates him from performing the office of a husband—Protaldye stabs Theodoret as he is sitting in a chair of state—he

makes his escape by a trapdoor which Brunhalt had caused to be constructed—Thierry consults Lecure, who is disguised as an Astrologer—Lecure tells him that he will have children, if he will kill the first female who comes out of Diana's temple—Lecure contrives to make Ordella enter as the first woman—Thierry is too much in love with her to kill her—she offers to be sacrificed for his advantage—Lecure gives Brunhalt a poisoned handkerchief—she gives it to Thierry—the effect which it has on him is, to produce a total impossibility to sleep—Martell, who was the friend of Theodore, makes a full discovery of Brunhalt's wickedness—she avows what she had done—she is carried off to be present at the tortures to be inflicted on Protaldye—she is said to have choaked herself—Thierry and Ordella die—the former, before he dies, gives to Martell the throne of France, and the hand of Memberge, who is his brother's daughter—Seward in a note says—“as to the character of Brunhalt, history has represented her as a worse devil than our poets have done”—this is on the whole a good T.—but there is an absurd mixture of Christianity and Paganism in it, which is the more inexcusable, as it might have been avoided with the greatest ease.

49. *Woman-Hater*—this C. was printed in 1607—it was revived by Davenant with a new Prologue—the Prologue, which is a very good one, was printed with an edition of the play in 1649—Davenant added a second title—*Or, the Hungry Courtier*—(*Editors in 1778*)—Oriana, the sister of Count Valore, being caught in an hail-storm desires to take shelter in the house of Gondarino, who is a *Woman-Hater*—he

treats her with the greatest incivility, but she, instead of leaving him, stays on purpose to plague him—the Duke of Milan enters—Gondarino, to be revenged on Oriana, tells the Duke that she is a strumpet—the Duke and Valore at first suspect Oriana of being unchaste, but she fully convinces them of her innocence, and at the conclusion is married to the Duke—the Duke determines to punish Gondarino for his false accusation, but leaves the manner of the punishment to Oriana—she, with the assistance of some ladies, teases him exceedingly—Lazarillo, the Hungry Courtier, is told that the Duke is to have the head of an umbrana dressed for his own table—the Duke however sends it as a present to Gondarino—he sends it to his mercer—the mercer sends it to a courtezan—Lazarillo is anxious to the last degree to partake of the fish—he pursues it from one place to another, and at last marries the courtezan——this is on the whole a very good play—the Woman-Hater and Hungry Courtier are caricatures, but they are so well drawn that one is not offended.

50. *Nice Valour, or Passionate Madman*—Shamont is the Duke's favourite—the Duke, seeing him in a reverie, gives him a touch with a riding switch—Shamont is a man of such Nice Valour that he considers this tap as a blow, and himself as under indelible disgrace, his loyalty not allowing him to take that revenge on the Duke which he would have taken on any other person—the Passionate Madman is the Duke's kinsman—a lady, who is with child by him, follows him disguised as Cupid—her brothers contrive to get them married—the Passionate Madman, in one of his fits, causes a Soldier, who is Shamont's

brother, to be severely beaten—the Soldier in return runs the Passionate Madman through—his life is in consequence forfeited to the Duke—Shamont is induced to return to court with a view to obtain his brother's pardon—this is readily granted as a satisfaction for things passed—the Passionate Madman recovers his health and senses—the Duke gives his sister to Shamont—scene Genoa—one of the editors justly observes, that this play is in many respects a good one, and that it is written with true poetry, original fancy, and every thing—but consistency and nature—there is a beautiful song in the 3d act, from which Seward says, Milton certainly took many of the sentiments in his *Il Pensoroso*.

Hence, all you vain delights,  
 As short as are the nights  
     Wherein you spend your folly !  
 There's nought in this life sweet,  
 If man were wise to see't,  
     But only melancholy ;  
     Oh, sweetest melancholy !  
 Welcome, folded arms, and fixed eyes,  
 A sigh that piercing mortifies,  
 A look that's fasten'd to the ground,  
 A tongue chain'd up, without a sound !  
 Fountain heads, and pathless groves,  
 Places which pale passion loves !  
 Moon-light walks, when all the fowls  
 Are warmly hous'd, save bats and owls !  
     A midnight bell, a parting groan !  
     These are the sounds we feed upon ;  
 Then stretch our bones in a still gloomy valley :  
 Nothing's so dainty sweet as lovely melancholy.

51. Honest Man's Fortune—the Honest Man is the Lord of Montague—he and the Duke of Orleans are at law about the estate of the former—the Duke gains his cause by means of false witnesses—he discards the Duchess without any just reason—previously to her marriage she had been attached to Montague, but had been forced by her friends to marry the Duke—Montague, being reduced to poverty, enters into the service of Lamira as a common domestic—at the conclusion, Lamira marries Montague—the Duke restores to him his estate, and is reconciled to the Duchess—this T. C. is on the whole a tolerably good play—but, as Lamira is not only rich but amiable, it is improbable that instead of relieving Montague in some way suitable to his birth, she should have placed him in her family on a level with her footmen—it is also improbable that Montague should have promised marriage to Lamira's woman—in the last scene of the 1st act there is a very awkward incident — Amiens, the brother of the Duchess, draws his sword, and is going to fight with the Duke in defence of his sister's honour—

*Duch.* Stay and let me justify  
My husband in that ! I have wrong'd his bed—

*Exit Amiens.*

Never—all shames that can afflict me, fall  
Upon me, if I ever wrong'd you !

*Duke.* Didst  
Thou not confess it ?

*Duch.* 'Twas to save your blood.

Scene France.

52. A Masque—written by Beaumont alone.

53. **Four Plays, or Moral Representations in One**—these plays are supposed to be represented at the celebration of the nuptials of Emanuel King of Portugal and Isabella the daughter of the King of Castile—at the conclusion of each play, the King, Queen, &c. make their observations.

1. **Triumph of Honour**—see Hay. Aug. 13 1783.
2. **Triumph of Love**—many years before this play begins, the Duke of Mantua had usurped the Duke-dom of Milan—Gerrard and Ferdinand, the sons of the Duke of Milan, are supposed to be lost—Gerrard had been brought up by a nobleman called Randolpho—and Ferdinand by Benvoglio, Randolpho's brother—at the opening of the play, Violante, the daughter of Benvoglio, is with child by Gerrard, but without being married—Benvoglio wishes his daughter to marry Ferdinand—Gerrard reveals to Ferdinand, under a promise of secrecy, what had passed between himself and Violante—Angelina the mother of Violante, consents that her daughter should be privately married to Gerrard—Violante is delivered of a child—the Duke of Mantua dies—the old Duke of Milan is restored—Benvoglio discovers his daughter's amour with Gerrard—he sends Ferdinand to her with a poisoned cup—she and Ferdinand drink of it—Benvoglio appeals to the Duke for justice on Gerrard—Gerrard is on the point of being executed for having seduced a lady of rank superiour to him self—the Duchess of Milan, who had been concealed tells the Duke that Gerrard and Ferdinand are their children—Ferdinand and Violante are brought in on a bier—they recover—the supposed poison being only an opiate—Gerrard and Violante are united—

this is a moderate play—it is founded, but with material alterations, on Boccace day 5—novel 7—Langbaine by mistake says novel 8—the incidents are by far too many for one act—for this reason a considerable part of them is represented in dumb show—Benvoglio becomes acquainted with his daughter's incontinence by overhearing what Ferdinand says in a soliloquy—this is a capital fault—a soliloquy ought never to be overheard.

3. *Triumph of Death*—Lavall, the nephew of the Duke of Anjou, is of a very amorous disposition—a short time before the play begins, he had privately married Gabriella—she had consented to marry him on the supposition that her lover, Perolot, was dead—Lavall marries Hellena, and falls in love with Casta—Gabriella requests Lavall, by her maid Maria, to sup with her—Lavall consents on condition that Maria will invite Casta—Lavall, being out of spirits, drinks freely—he makes love to Casta, but falls asleep, some opium having been infused in the wine—Perolot enters—he wounds Lavall—Lavall wakes and kills Perolot—Gabriella kills Lavall—she and Maria stab themselves—this is a pretty good play—it would have been much better, if an evil spirit, who appears twice to Lavall, without at all contributing to the conduct of the piece, had been omitted.

4. *Triumph of Time*—this play is a good *Masque*—the language of it is superiour to that of the three other plays—*Anthropos* (or *Man*) is distressed for want of money—his friends desert him—he discharges his followers, *Desire* and *Vain-Delight*—*Poverty* enters uncalled for, and gives him a penitential robe

—Anthropos prays to Jupiter—Jupiter orders Time to fetch Plutus from India, and present him to Anthropos—Anthropos returns thanks to Jupiter.

---

## BROOKE.

Brooke in 1778 published his poems and plays in 4 vols. 8vo.—he was too ill to superintend the publication, but he did not die till 1783—in 1792 Miss Brooke is said to have printed a new edition of her father's plays—in which, with great want of respect both for her father and the public, she has omitted *Antony and Cleopatra*, *Vestal Virgin*, and *Charitable Association*.

### *Vol. 1.*

This volume consists of poems.

### *Vol. 2.*

1. *Gustavus Vasa*—see end of D. L. 1738-1739.
2. *Earl of Essex*—see D. L. Jan. 3 1761.

3. *Antony and Cleopatra*—one third, or perhaps one half of this play is taken from Shakspeare—the other part is Brooke's—he has added 3 new characters—the 2 children of Antony and Cleopatra ; and Ptolemy her brother—these characters are not happy additions to the D. P.—in the 2d act Antony seeing Cleopatra embrace Ptolemy, and not knowing who he is, leaves Alexandria in a violent fit of jealousy—on being undeceived he returns—Shakspeare's play, with all its faults, is infinitely superior to Brooke's—yet it must be allowed that a considerable part of Brooke's additions is well written—the scene lies entirely at Alexandria — the characters of Cæsar and Octavia with many others are omitted.

*Vol. 3.*

1. *Impostor*—the foundation of this T. is the same as that of Voltaire's and Miller's *Mahomet*—the superstructure is very different—see D. L. April 25 1744—Brooke seems to have been determined to bring about a happy catastrophe at all hazards—in the other plays, Zaphna is instigated by Mahomet to the murder of Alcanor, whom he afterwards discovers to be his father—in the *Impostor*, Zaphna instead of killing Sopheian (Alcanor) unintentionally kills Mahomet—Mahomet's followers agree to conceal the death of their prophet—such a gross perversion of an important historical fact is perhaps not to be found in any other play—Zaphna and Palmyra are mutually in love—in the 4th act Zaphna is in-

formed that Palmyra (as in Miller's play) is his sister—this occasions disappointment and distress—but Brooke has a salve even for this sore—Zaphna turns out to be the adopted, and not the real son of Sopheian ——Brooke's play is very unequally written—some scenes are bad, others are very good—he has hit off the character of Mahomet more happily than Voltaire and Miller—he is also superiour to them in the religious sentiments which he has inserted—and religious sentiments were inseparable from the subject—in the 2d act we have a scene of low Comedy—the Arabian peasants call one another—Mr. Gubbin—neighbour Dolt, and Hobson—there is also a Doctor from the University—Brooke's absurdity on this occasion is the more wonderful, as in the serious scenes he seems to have been very careful to give the persons mentioned suitable names—for an account of Mahomet see White's *Bampton Lectures*.

2. Earl of Westmoreland—see *Irish Stage 1755-1756*.

3. *Cymbeline*—this T. cannot be called an alteration of Shakspeare's play, as Brooke has only retained some speeches of the original, and has materially changed the plot—still less can it be called a new play on the same subject, as even in several of the scenes which are written afresh, the outlines of them are borrowed from Shakspeare—the character of Posthumus Leonatus is considerably enlarged, but by no means improved—he is most absurdly represented as having distinguished himself at the battle of Actium on the side of Octavius Cæsar—at which time and place he appears to have contracted a friendship with Lucius—the characters of Guiderius and

Arviragus are totally omitted—Bellarius is a Hermit—when a young man he had been privately married to Adelaide the sister of Cymbeline—while Bellarius was sent on an embassy to Julius Cæsar, she proved with child—and fearing if she should acknowledge her marriage, it would be injurious to her husband, she suffered herself to be condemned for incontinence—she was supposed to have been burnt at the altar of Andate—Cloten is made a serious part—Brooke calls Jachimo, Clodio—as he thought proper to change the name, it is wonderful that he should have changed it to the modern appellation of Clodio, when it was so natural to have given him the name of Claudius, or some other Roman name, Clodio being the Lieutenant-General under Lucius.

Act 1st. The Queen begins the play with Archimnestor an Alchymist, from whom she obtains two doses of poison—Cymbeline banishes Leonatus, and places Imogen under the custody of the Queen—the Queen sends Cloten to hire ruffians for the murder of Leonatus—he proposes to go with them, but *masqued*—Lucius the Roman General had landed in Britain with 5 legions—he enters with Clodio, &c.—Leonatus is brought in as a prisoner—Lucius introduces him to Clodio, and then makes his exit—Leonatus and Clodio lay the wager.

Act 2d. Clodio is sent by Lucius to demand tribute from Cymbeline—but before his interview with the king, a scene passes between him and Imogen—Clodio's coffer is placed in Imogen's chamber—he comes out of it—takes off the bracelet, &c.

Act 3d. Clodio returns from his embassy—he persuades Leonatus that Imogen has been false to his

bed—Leonatus enjoins his servant Faustus (Pisanio) to kill Imogen—Bellarius enters from his cavern, and relates his story to Leonatus—Faustus and Imogen come on next—Faustus is convinced of Imogen's innocence and says he will entrust her to the care of Andate's priestess—we see no more of her till the last act—every thing that relates to her as Fidele is omitted.

Act 4th—scene a wood and cavern—Cloten enters with an intent to ravish Imogen, whom he supposes to be at no great distance—he is so well acquainted with the ancient mythology as to call on Pan and Priapus to aid him in his attempt—Bellarius kills Cloten—Faustus and Cladio fight—Faustus is killed—before he dies Leonatus and Bellarius come on—Faustus wishes to say that Imogen is innocent, but (like Hotspur) he cannot pronounce the last word of his intended speech—Leonatus consequently continues in his error—the battle ensues—Leonatus and Cladio fight—the latter falls—he asks Leonatus how he had dealt with Imogen—Leonatus says he has dispatched her—Claudio, out of revenge, informs him of her innocence, and then dies—Cymbeline gains the battle by the assistance of Leonatus and Bellarius.

Act 5th. The Queen is told of Cloten's death—she runs mad and poisons herself—the scene changes to the temple of Andate—the priestess turns out to be Adelaide, and the mother of Leonatus by Bellarius—Cymbeline is reconciled to all the parties.

Brooke's play is miserably inferior to Shakspeare's—particularly in the characters of Jachimo and Imogen—yet his play is not a bad one—he has con-

siderably improved the characters of Cymbeline and the Queen—and his language is in general good.

4. Montezuma—the principal characters of this play are—Montezuma Emperor of Mexico—Odmar and Guyomar his sons—Cyderia his daughter—Orbellan, Almeria and Alibech, the children of the late deposed Indian Queen by Traxalla—Cortez, Vasquez and Pizarro, Spaniards—Love and War are equally the business of this T.—Montezuma is in love with Almeria—Odmar and Guyomar with Alibech—Orbellan with Cyderia—Cortez and Cyderia fall in love at first sight—in the 1st act Montezuma and his Court are assembled in a temple without the city—the Traxallans assault them—Cortez interferes and rescues the Mexicans—in the 2d act the Mexicans defeat the Traxallans, but are defeated by the Spaniards—Guyomar is taken prisoner—Cortez not only sets him at liberty, but gives him his own sword, &c.—in the 3d act Cortez is taken prisoner, but Orbellan is killed in the attempt—Guyomar frees Cortez from the prison, but before he can get out of Mexico, Almeria and her party surround him—her first design is to stab Cortez out of revenge for her brother's death, but she afterwards offers to marry him—he remains firm in his attachment for Cyderia—Guyomar takes Vasquez and other Spanish officers prisoners—Montezuma rewards his valour by giving him the hand of Alibech—Odmar is incensed at this—sets Vasquez, &c. free, and forms an alliance with them—in the 5th act Guyomar and Alibech enter as married—Odmar gets them into his power—Vasquez enters, and, being himself in love with Alibech, kills

Odmar—Guyomar kills Vasquez—Almeria comes in wounded with a dart in her breast—she attempts to stab Cyderia, but is so weak that Cyderia in the struggle wrests the dagger from her—Cortez enters and Almeria dies—Montezuma is brought in, having been put to the rack by Pizarro, but without the knowledge of Cortez—Montezuma dies—Guyomar resigns the empire of Mexico to Cortez and Cyderia, and determines to retire to some distant country with Alibech.

This T. is only an alteration of Dryden's Indian Emperour—Brooke has in general written the dialogue afresh, but he sometimes uses Dryden's own words—in numberless instances he alters the words, but retains the sense of the passage—the first 2 acts differ but little from Dryden's—as the play proceeds, the difference becomes greater—but the most material circumstances are the same in both plays—in the Indian Emperour, Cortez is released from prison by Vasquez and his party—Montezuma is put to the rack on the stage—Almeria wounds Cyderia, but does not kill her—Almeria kills herself—Brooke's language is superiour to Dryden's.

The last Editor of the B. D. quotes a passage from Miss Brooke's preface, in which she says, that her father only made corrections and added a few poetical passages, and that the play was originally the production of a friend—it is more probable that it was the production of Brooke himself, as he publickly avowed it to be so, and as the internal evidence is strongly in favour of that supposition—Miss Brooke doubtless said what she believed to be true, but her assertion

does not deserve much regard—neither she, nor the Editor of the B. D., seems to have had any notion that the play was originally Dryden's—of the 7 Tragedies undoubtedly written by Brooke, 4 are written on subjects which had been previously dramatized—one is only altered from Shakspeare—2 of his 4 Comedies are in a great degree borrowed—nothing therefore can be more likely, than that the whole of Montezuma was written by Brooke, with the exception of what he borrowed from Dryden.

5. *Vestal Virgin*—Favonius had saved Lavinia from being ravished—they had plighted their troth to each other—Fabius had adopted Lavinia—he had also married, as a second wife, Julia the sister of Valerius, who has a daughter called Valeria by a former husband—in the 1st act the triumph of Favonius over the Teutones and Cimbri is described as having just taken place—Valerius, the father of Favonius, commands him to marry Valeria—Favonius objects to the match, but treats Valeria with much civility—Lavinia accidentally passes through the apartment—Favonius runs to embrace her—Valeria faints—Julia is highly indignant—Fabius vows that Lavinia shall become a Vestal Virgin—Valerius, as Great Pontiff, gives her the oath—in the mean time Fabius is informed that Lavinia is really his daughter—Favonius attempts to carry off Lavinia from the temple, but is stopt by his father and the guards—he is disarmed and sent to prison—Lavinia is tried before Valerius for the breach of her vow—Fabius, finding her already condemned, gives her a gentle poison, to be used if she should find the horror of her situation unsupportable—Lavinia is buried alive

in a cavern with the usual ceremonies—Valeria effects the escape of Favonius from the prison—renounces all pretensions to his love, and sends him to rescue Lavinia—Favonius and his friends lift Lavinia from the cavern—Fabius gives her to Favonius—but in the midst of their joy the poison begins to work, and Lavinia dies—Favonius kills himself—this scene strongly reminds us of Romeo and Juliet, or rather Caius Marius—there are several improbabilities in this T., but on the whole it is a good play, particularly in point of language—it appears from an advertisement prefixed to it, that a finished copy had some years before been sent from Dublin, for the purpose of having it acted in London—that design did not take place, and when the finished copy was demanded, it could not be found—a long and severe illness having rendered Brooke incapable of attending to the publication of his works, the person to whose care they were committed, could only print this play from an old and unfinished copy—little however seems to have been wanting—Valerius says p. 389—

“ What lets, but I see justice done upon thee,  
“ As Marius did upon his nobler boy ?”

Brooke had perhaps written Manlius—see Livy book 4th chapter 29th.

*Vol. 4.*

1. Little John and the Giants— see Jack the Giant Queller in Irish Stage 1748-1749.
2. Contending Brothers—Brooke acknowledges

that this Comedy in 5 acts is partly formed on the plan of the Twin Rivals—he has omitted Trueman, Richmore, Aurelia, &c., but the scene before Mrs. Midnight's house is retained with different characters—Brooke has improved the Irishman and Steward, and written the new dialogue in a neat manner; but, after all, his play is only an alteration of Farquhar's C. for the worse.

3. Charitable Association—this is a good C. in 2 acts—Mrs. Kindly is brought to bed 6 months after her marriage, to the great distress of herself and her family—3 months before that event, she was, one evening in the street, seized on by a Gentleman in liquor—she fainted, and did not know what became of her till she recovered, and found herself alone in a dark room—the ravisher turns out to be her husband—the plot is evidently borrowed from the Hecyra of Terence—the Charitable Association (as it is ironically called) is very like “the scandalous “college of which Lady Sneerwell is president,” but with this difference, that they confine their remarks to the supposed incontinence of Mrs. Kindly—Kindly was from home at the time of his wife's delivery—the ladies of the association waylay him on his return, and tell him what has happened in the most ill-natured manner—they also go to his house, and affect to condole with him on his misfortune—he dexterously assures them, that he was married in private 3 months before the ceremony took place in public—he then, having previously ordered his outer gate to be locked, threatens them with the discipline of the horsepond—they implore pardon, which is

granted them, on condition that they will leave York (where the scene lies) the next day.

4. Female Officer—this C. in 2 acts is taken from the *Humours of the Army*—see D. L. Jan. 29 1713—the greater part of the dialogue is written afresh, but not the whole.

5. Marriage Contract—this C. in 2 acts, on the whole, does the author credit—Young Melton falls in love with Fanny Wolford, and marries her privately—his father, Lord Melton, had contracted him to his first cousin, who was to have a vast fortune—his Lordship, on finding his son object to the match, is outrageously angry—at the conclusion, Fanny turns out to be the very person he wanted his son to marry—Brooke in this C. seems to have borrowed some hints from the *Rivals*.

6. Ruth—this is an *Oratorio* in 3 parts—Brooke has destroyed the simplicity of the story—Ruth does not go to glean.

---

## THE WITCH.

This T.C. was written by Middleton—it had been acted at Black Friars, but was not printed till 1778—it is a very good play—the Duke, at the close of a banquet insists that the company shall drink a health

from a cup made of the skull of the Duchess' father, whom he had killed in battle—the Duchess is shocked at his brutality, and determines to be revenged—Almachildes is in love with Amoretta, the Duchess' woman—in the 3d act the Duchess enters with Almachildes blindfolded—she intimates to him, that he had passed the night with her instead of Amoretta—she tells him, that he must kill the Duke, or else that she will accuse him of having forced her—he promises to murder the Duke—but in reality he saves his life—at the catastrophe the Duke and Duchess are reconciled, and the Duke promises to bury her father's skull—it appears that the Duchess had not been guilty of adultery—but had substituted a courtezan in the place of Amoretta—there is an important underplot—Isabella had been contracted to Sebastian—Antonio had prevailed on her to marry him, on her conviction that Sebastian was dead—he returns home on their wedding day—Antonio is killed by an accident—and Sebastian is united to Isabella—Hecate, the Witch, is the principal character—she is separately consulted by Sebastian, Almachildes, and the Duchess—she has several associates—her son, Fire-Stone, is a good comic character—there is a great similarity between the Witch, Albovine King of the Lombards, and the Revengeful Queen—in all these plays, the horrid circumstance of the skull is the foundation of the plot—when Davenant altered Macbeth, a little before his death, he had in his possession a manuscript copy of the Witch—but he probably had not seen it, when he wrote Albovine, which was printed in 1629.

---

## D. L. 1778-1779.

Previously to the beginning of this season a coalition had taken place between the Patentees of the two theatres, in consequence of which the performers were lent from one house to the other, in a manner totally unprecedented—in 1779 a pamphlet was published called “Coalition, a Farce founded on “facts, and lately performed with the approbation, and “under the joint inspection of the Managers of the “Theatres Royal”—this attack on the Managers is superlatively dull, but it contains one or two sensible observations; “while every species of debauchery “and dissipation are publickly countenanced and “practised by all ranks; the most trifling licence “or levity in a modern author is reprobated—your “squeamish critics frequently impute meanings to ex- “pressions, which the poet never thought of, and by “the influence of their passions create similitudes “that never existed but in their own libidinous con- “ceptions”—Gildon in 1702 says of the stage reformers “in time they will make it dangerous to “ask What’s a Clock? lest it be interpreted that at “such an hour a man has an appointment with a “mistress”—In the Coalition the two Sheridans, Harris, &c. are the speakers—the Elder Sheridan is said to have been Stage Manager at D. L. for 2 or 3 years after his son became joint Patentee, but he did not act.

Sept. 19. Henderson acted Hamlet.

22. Henry 4th part 1st, and Comus.

24. Smith acted Macbeth.

26. As you like it.

Oct. 1. Battle of Hastings.

3. School for Fathers — 6. School for Scandal.

8. West Indian. Charlotte Rusport = Miss Farren, her first appearance there : Louisa Dudley (1st time) = Mrs. Brereton, late Miss P. Hopkins.

13. Love for Love, with Selima and Azor.

15. Braganza, with, never acted, Camp. William (in love with Nancy) = Webster : Gauge (a contractor) = Parsons : O'Daub = Moody : Serjeant = Bannister : Sir Harry Bouquet = Dodd : Boulard = Baddeley : Nell = Mrs. Wrighten : Nancy (in love with William—disguised as a man) = Miss Walpole : Miss Farren and Mrs. Robinson acted—the manuscript in B. M. says—Lady Sash = Miss Farren : Lady Plume = Mrs. Robinson :—this musical Entertainment was written for the sake of exhibiting a representation of the Camp at Coxheath—it has little sterling merit, but as a temporary piece, it may well pass without censure—it met with great success—Miss Walpole, as a young Recruit, went through her exercise very adroitly, and the other parts were strongly cast—Moore says—“ One of the novelties “ of the year was a musical Entertainment called “ the Camp, which was falsely attributed to Sheridan “ at the time, and which has since been inconside- “ rately admitted into the Collection of his Works— “ this unworthy trifle (as appears from a rough copy “ of it in my possession) was the production of “ Tickell, and the patience, with which his friend “ submitted to the imputation of having written it, “ was a sort of martyrdom of fame which few but

“ himself could afford”—the Camp is about as good as St. Patrick’s Day.

17. Merchant of Venice. Launcelot = Parsons.
19. Way of the World.
20. Measure for Measure.
23. Not acted 4 years, Earl of Warwick. Warwick = Smith : King Edward = Palmer : Margaret of Anjou = Mrs. Yates : Lady Elizabeth Gray = Mrs. Baddeley.
24. Henry 4th pt. 2d. Westmoreland = Farren.
26. Richard 3d. Richard = Smith : Richmond = Palmer : Henry 6th = Bensley : Buckingham = J. Aikin.
27. Isabella——28. Every Man in his Humour.
31. Chances. Petruchio = J. Aikin : 1st Constantia = Mrs. Baddeley : 2d Constantia = Miss Farren, 1st time.
- Nov. 2. Tempest——4. Much ado.
6. Merry Wives——10. Twelfth Night.
11. Not acted 3 years, Mahomet. Zaphna = Bannister Jun., his 1st appearance on this, and 2d on any stage :\* Alcanor = Bensley : Mahomet = Palmer : Palmira = Mrs. Robinson :—Bannister Jun. had been carefully instructed by Garrick—he was at this time considered as a Tragedian of promise.
16. Not acted 4 years, Mourning Bride. Osmyn = Smith : Almeria = Miss Younge : Zara = Mrs. Farren, her 1st appearance there for 6 years :—Miss Mansell came out at D. L. in Juliet Oct. 1772—in 1776-1777 she played the principal parts in Tragedy

---

\* This is not true—he had played some small parts in 1773 and 1774—besides he had acted the Apprentice twice at the Hay.

and serious Comedy at Bath—she left Bath at the close of that season, but returned to it in Sep. 1783—she was then Mrs. Farren—in 1780 she was at Glasgow—in 1785 she engaged under Wilkinson for a short time, but they soon disagreed, and he did not know what became of her afterwards—she had been very handsome, but at that time, her figure was grown unwieldy, and her acting was very coarse and heavy—(*Wilkinson*)—she died at Bath in Feb. 1820—she then called herself Mrs. Bell—she was latterly supported in part by the kindness of her friends.

18. Rule a Wife—20. Rivals.

28. Old Batchelor.

30. Never acted, Fathers, or the Good-natured Man. Sir George Boncour = King : Mr. Boncour = Bensley : Young Boncour (his son) = Webster : Old Valence = Parsons : Young Valence (his son) = Whitfield : Sir Gregory Kennel = Baddeley : Young Kennel (his son) = Dodd : Miss Boncour = Miss Younge : Miss Valence = Mrs. Baddeley : Mrs. Boncour = Mrs. Hopkins :—acted 9 times—the characters of Sir George and Mr. Boncour are founded on those of Demea and Micio in the *Adelphi* of Terence—but Sir George does not carry his severity so far as Demea does—Bонcour spoils his wife and family by his good-nature—Valence is a worldly man, and without any kindness towards his children—Young Boncour and his sister are in love with Miss Valence and her brother—Bонcour proposes to Valence that they should make a double match in their families—Valence is fully sensible of the advantage of this proposal, but, in the hope of making a better bargain, he first demurs, and then proposes such

terms as are an insult to Boncour—Boncour is so importuned by his wife and children that he assents to them—Sir George forms a plan for extricating his brother from this embarrassment—he tell Valence that his brother is ruined—Valence drops all thoughts of a connexion with Boncour's family—Miss Valence plays the jilt with Young Boncour—Young Valence endeavours to prevail on Miss Boncour to live with him as his mistress—the C. concludes without a marriage—Young Kennel had made the tour of Europe, but had only associated with his own countrymen, and had brought home no French, except an oath or two—this C. was written by Fielding, but mislaid for several years, and brought to light about this time—the characters are all well drawn, but, as is too often the case with Fielding's plays, there is a want of incident and spirit—the dialogue might be curtailed to advantage in almost every scene—a good Prologue was written by Garrick, and very well spoken by King.

Fielding wrote about 26 dramatic pieces—he had a happy knack of adapting French pieces to the English stage—several of his Farces are very good—some of his regular Comedies are dull—on the whole his genius was much better suited to the writing of novels than plays.

Dec. 11. Stratagem. Archer = Smith : Scrub = Yates : Aimwell = Brereton, 1st time : Boniface = Baddeley, 1st time: Foigard = Moody : Mrs. Sullen = Mrs. Bulkley, from C. G.: Cherry = Miss Pope.

14. Mahomet, 4th time. Palmira = Mrs. Farren, 1st time.

19. Merope. Dorilas = Bannister Jun., 1st time:

Polyphontes = Palmer : Narbas = Packer : Merope = Miss Younge :—with, 1st time, a Farce taken from *Æsop*. *Æsop* = Henderson : Beau = Dodd : Sir Polidorus Hogstye = Yates : Roger = Moody : Learchus = Parsons : Oronces = Farren : Doris = Miss Pope : Euphronia = Mrs. Brereton :—the Elder Sheridan, very properly considering Henderson's peculiar excellency in speaking tales, fables, or any light composition, revived Vanburgh's play as an afterpiece—Henderson entered with true humour into the character, and it is clear from the bill that the other parts must have been well performed; yet some of the leading critics violently insisted on the piece being withdrawn—(*Ireland*)—

“ And if the Stomach of the times be naught,  
“ The fault's not in the meat or in the Cook.”

(*Suckling*.)

21. Trip to Scarborough. Berinthia = Mrs. Farren, 1st time :—a misprint for Miss Farren—see Nov. 18 1779.

22. Not acted 10 years, Spanish Fryar. Dominic = Henderson : Gomez = Yates : Lorenzo = Palmer : Torrismond = Brereton : Bertran = Farren : Elvira = Miss Pope : Queen = Mrs. Farren :—with Camp, 43d time. (*From my own Bills*.)

Feb. 3. Discovery. Sir Antony Branville = King, 1st time: Mrs. Knightley = Miss Farren, 1st time: Miss Richly = Mrs. Robinson, 1st time:—rest as before.

8. Never acted, Law of Lombardy. Paladore (a Briton) = Smith : Bireno = Henderson : King = Bensley: Princess = Miss Younge : Alinda (her at-

tendant) = Mrs. Robinson :—acted about 10 times—Paladore and the Princess are mutually in love—the King wishes her to marry Bireno, who is his near relation—Bireno had seduced Alinda—he is desirous to marry the Princess, but merely from ambitious views—he finds that she prefers Paladore, and dislikes himself—he tells Paladore that he has been on terms of the greatest intimacy with the Princess, and undertakes to prove his assertion—Bireno by moonlight enters the window of the palace, and is received by Alinda with caresses—she is dressed in the clothes of the Princess—Paladore, who is purposely placed by Bireno at a certain distance, concludes that the Princess is false—he leaves Pavia, according to the agreement between him and Bireno—Bireno accuses the Princess of incontinence—she is committed to prison—according to the Law of Lombardy, incontinence in a female is punished with death, however high the rank of the accused person may be—she is however allowed to have her champion, and if he should kill her accuser in single combat, she must be acquitted—Bireno employs two ruffians to murder Alinda—they convey her to a forest for that purpose—they tell her to prepare for death, and that they are employed by Bireno—she pleads for her life—one of them stabs her—Paladore enters and drives them off—Alinda, before her death, acknowledges to Paladore that it was herself, and not the Princess, whom he had seen with Bireno—in the last scene, the lists are set forth, with a scaffold and an executioner at the back of the stage—the Princess is brought in—Bireno appears as her accuser—Paladore enters as her champion—he fights with Bireno

and kills him—the King gives his daughter to Paladore—this is a moderate T. by Jephson—the main circumstance of the plot has so strong a resemblance to Much ado about Nothing, that Jephson seems to have borrowed it from Shakspeare—but a gentleman, who has read Ariosto, says that Jephson has taken his plot from that author, and translated the argument which Alinda makes use of, when she pleads for her life.

19. Never acted, Jehu—this Farce is not printed—it was performed twice—King and Miss Farren played the principal characters.

March 2. First time, a Monody to be spoken by Mrs. Yates—this was written by Sheridan on the death of Garrick.

12. Gamesters. Penelope = Miss Farren, 1st time.

15. Smith's bt. Way to keep him. Lovemore = Smith : Mrs. Lovemore = Miss Younge : Lady Constant = Mrs. Brereton, 1st time.

16. Miss Younge's bt. Not acted 7 years, Countess of Salisbury. Alwin = Smith, 1st time : Raymond = Palmer : Grey = J. Aikin : Countess = Miss Younge, 1st time :—with Author. Cadwallader = Bannister : Mrs. Cadwallader = Miss Younge, 1st time.

19. Rule a Wife—as before.

22. Henderson's bt. King Lear. Lear = Henderson, 1st time : Edgar = Webster : Bastard = Palmer : Gloster = J. Aikin : Kent = Hurst, 1st time : Cordelia = Miss Younge :—Mrs. Robinson acted Cordelia for her bt. April the 14th—Henderson's friend Ireland allows that the pathetic was not his forte, and that his powers were unequal to Lear; he believes if Henderson had been left to the choice of his

own characters, he would no more have played Lear than Romeo—that Henderson played Lear by choice is clear from his selecting of that part for his bt.

25. Medea, with the Monody, and Peep behind the Curtain. Glib = King : Sir Macaroni Vertu = Lamash : Wilson = R. Palmer : Lady Fuz = Mrs. Hopkins : Miss Fuz = Mrs. Davies : Orpheus = Vernon : Old Shepherd = Dodd : Rhodope = Mrs. Wrighten :—this was generally considered as Mrs. Yates' bt., but it was not announced in the bill as such.

27. Dodd's bt. Way of the World. Witwoud = Dodd, 1st time:—to which will be added (with alterations) Britons strike Home, or the Sailor's Rehearsal—not acted these *fifty* years—it came out at D. L. Dec. 31 1739.

April 5. Miss Pope's bt. Spanish Fryar, with, never acted, Contract, or Female Captain. Palmer — Miss Walpole—and Miss Pope—this F. is attributed to Cobb—it was acted at the Hay. Aug. 26 1780.

9. Miss Farren's bt. Discovery, with Devil to Pay. Jobson = Moody : Sir John Loverule = Vernon : Nell, for that night, by Miss Farren.

10. Gamester. Beverley = Henderson, 1st time: Lewson = Brereton : Charlotte = Mrs. Brereton.

12. Bensley's bt. Alexander the Great. Cassander = Palmer : Lysimachus = Brereton :—rest as before.

16. Miss Walpole's bt. Constant Couple. Sir Harry Wildair = Miss Walpole, 1st time : Col. Standard = Brereton : Beau Clincher = Palmer, 1st time : Smuggler = Parsons : Lady Lurewell = Miss Pope,

1st time : Angelica = Mrs. Brereton : Parly = Mrs. Love.

19. For bt. of Hopkins, Prompter, and Mrs. Hopkins. Not acted 7 years, Double Gallant. Atall = King : Sir Solomon Sadlife = Parsons : Careless = Palmer : Clerimont = Brereton : Lady Sadlife (for that night) = Mrs. Abington : Lady Dainty (for that night) = Miss Younge : Clarinda = Miss Walpole : Sylvia = Mrs. Brereton : Wishwell = Mrs. Davies :—with Jubilee.

28. Never acted, Double Deception. Dodd—Palmer—Parsons—Miss Farren and Miss Pope—this C. is attributed to Miss Richardson—it was acted 4 times—not printed.

May 10. Not acted 4 years, Suspicious Husband. Ranger = King : Strictland = Bensley, 1st time : Frankly = Palmer : Jack Meggot = Lamash, 1st time : Clarinda = Miss Farren : Mrs. Strictland = Mrs. Jackson of C. G. : Jacintha = Mrs. Robinson, 1st time : —with Who's the Dupe?, 9th time. (it came out Ap. 10) Gradus = King : Doyley = Parsons : Granger = Palmer : Elizabeth = Mrs. Brereton : Charlotte = Mrs. Wrighten :—a very good Farce by Mrs. Cowley—she has taken the outlines of Gradus' character from Mrs. Centlivre's Stolen Heiress, or the Salamanca Doctor Outwitted, but has greatly improved what she has borrowed—such sort of plagiarisms, from old plays hardly known and never likely to be acted again, are very fair, and rather creditable than otherwise — Gradus says—“ Zanthus! I remember “ but one being of that name, and he was a horse” —it is very excusable in Mrs. Cowley, as a woman, that she should not know that Homer mentions the

River God Xanthus, as well as Achilles' horse, but it is an unfortunate mistake, as it is one that Gradus could not possibly have made—besides Xanthus is absurdly spelt with a Z.—why did not Mrs. Cowley consult the person who furnished her with the Greek Epigram?—an attempt to correct this mistake seems to have been made in the later editions of this Farce.

15. Plain Dealer. Olivia = Miss Pope : Fidelia = Mrs. Robinson, 1st time.

21. Bold Stroke for a Wife. Col. Feignwell = Palmer : Anne Lovely = Miss Farren, 1st time.

24. Theatrical Fund. School for Scandal, 30th time this season—with Monody, 10th time—and Who's the Dupe? 13th.

29. Much ado, and Miller of Mansfield—last night but two. (*Bills from Mr. Woodfall.*)

---

C. G. 1778-1779.

Sep. 18. Never acted, Rose and Colin. Colin = Mrs. Farrel : Gregory = Reinholt : Higgins = Baker : Rose = Miss Brown : Goody Fidget = Mrs. Pitt :—with She wou'd and She wou'd not—and, never acted, the Wives Revenged. Vermilion = Mattocks : Tokay = Wilson : Dimity = Quick : Mrs. Vermilion = Mrs. Mattocks : Mrs. Tokay = Mrs. Morton, late Miss Dayes : Mrs. Dimity = Miss Weller.

Rose and Colin is a musical trifle by Dibdin—it was acted 12 times—Rose and Colin are mutually in love—Colin, in getting in at Rose's window, drops his hat into Goody Fidget's garden—she tells Gregory and Higgins that Rose talks to Colin every night out of her window—Colin denies all that Goody Fidget says—she produces the hat—at the conclusion Rose and Colin are united with the consent of their fathers.

Wives Revenged—this C. O. in one act is attributed to Dibdin—Tokay and Dimity had made love to Mrs. Vermilion—she invites their Wives to assist her in being Revenged on their husbands—Vermilion also is let into the plot—Tokay and Dimity come to sup with Mrs. Vermilion—Vermilion knocks at the door—Mrs. Vermilion places Tokay and Dimity in the next room, but so that they can hear and see all that passes on the stage—Vermilion makes love first to Mrs. Dimity, and then to Mrs. Tokay—Dimity and Tokay think themselves cuckolds—at the conclusion, Mrs. Vermilion explains her scheme—Mrs. Dimity and Mrs. Tokay forgive their husbands—this is a tolerable piece—it was acted 11 times.

21. Henry 5th. King = Smith from D. L.
23. Suspicious Husband. Clarinda = Miss Farren, 1st appearance at C. G.
25. Provoked Wife. Sir John Brute = Digges, 1st appearance at C. G.: Heartfree = Aikin : Lady Brute = Mrs. Jackson, 1st time.
28. King Lear. Lear = Digges : Cordelia = Miss Younge, from D. L.
30. Provoked Husband. Lord Townly = Digges :

Sir Francis Wronghead = Wilson, 1st time : Squire Richard = Wewitzer : Lady Townly = Miss Farren : Lady Wronghead = Mrs. Pitt : Miss Jenny = Mrs. Wilson :—rest as Nov. 7 1776.

Oct. 2. Never acted, Annette and Lubin. Lord of the Manor = Fearon : His Bailiff = Wilson : Lubin = Mrs. Farrel : Annette = Miss Brown :—with Busy Body, and Cross Purposes.

Annette and Lubin was acted 8 times—it is a poor C. O. in one act by Dibdin—professedly taken from the French—Annette and Lubin live on the borders of the Seine in a cabin made with leaves—they cohabit as man and wife, but are so simple as to think there is no harm in doing so—the Bailiff frightens them, and tells them they cannot be married as they are Cousins—they own the truth to the Lord of the Manor, who promises to get them a dispensation—as so much is said about Annette's being in the family way, it was quite absurd for Mrs. Farrel to play Lubin.

5. Richard 3d. Richard = Henderson from D. L. : Queen = Mrs. Mattocks.

7. Not acted 4 years, Bold Stroke for a Wife. Col. Feignwell = Lee Lewes, 1st time : Obediah Prim = Wilson : Periwinkle = Quick : Sir Philip Modelove = Booth : Tradelove = Dunstall : Simon Pure = Wewitzer : Anne Lovely = Mrs. Mattocks : Mrs. Prim = Mrs. Pitt.

9. All in the Wrong. Belinda = Miss Farren, 1st time.

12. Hamlet. Hamlet = Reddish, his 1st appearance there : Ghost = Aikin : King = Clarke : Horatio

= Hull : Polonius = Quick : Osrick = Lee Lewes : 1st Gravedigger = Dunstall : Queen = Mrs. Jackson : Ophelia = Mrs. Mattocks.

14. Know your own Mind. Sir Harry Lizard = Whitfield.

15. Recruiting Officer.

16. Henry 8th. King = Clarke : Wolsey = Digges : Buckingham = Wroughton : Cranmer = Hull : Cromwell = Farren : Lord Chamberlain = Lee Lewes : Gardiner = Wilson : Lord Sands = Quick : Norfolk = Peile : Queen Catharine = Miss Younge from D. L.

21. Not acted 9 years, Twin Rivals. Elder Wou'd-be = Wroughton : Younger Wou'dbe = Lee Lewes : Trueman = Lewis : Richmore = Whitfield : Teague = Egan : Alderman = Dunstall : Subtleman = We-witzer : Mrs. Midnight = Mrs. Pitt : Aurelia = Lady, her 1st appearance : Constance = Mrs. Jackson.

22. Caractacus. Caractacus = Digges, 1st time : Evelina = Miss Farren, 1st time.

23. Duenna. Antonio = Vernon from D. L. :— with Apprentice. Dick = Lewis.

24. Not acted 4 years, Cymbeline. Posthumus = Reddish : Jachimo = Smith from D. L. : Belarius = Clarke : Pisanio = Hull : Cymbeline = L'Estrange : Guiderius = Wroughton : Arviragus = Whitfield : Cloten = Lee Lewes : Imogen = Mrs. Crawford, (late Mrs. Barry) 1st time : Queen = Mrs. Jackson :— with Dutiful Deception. Sir Oliver Beaufort = Wilson : Harrison = Lee Lewes : Young Beaufort = Whitfield : Clarissa = Mrs. Whitfield : Betty = Mrs. Morton.

26. Romeo and Juliet — 27. Maid of the Mill.

28. Tancred and Sigismunda, by Lewis and Mrs. Crawford.

30. Provoked Husband. Manly = Hull.

31. Jane Shore. Jane Shore = Mrs. Yates : Hastings = Lewis : Dumont = Wroughton, 1st time : Gloster = Clarke : Belmour = Hull : and Alicia = Mrs. Crawford.

Nov. 2. Jane Shore, as before.

4. Not acted 4 years, Tamerlane. Tamerlane = Aikin : Bajazet = Smith from D. L. : Moneses = Wroughton : Arpasia = Mrs. Crawford : Selima = Mrs. Jackson :—the usual Prologue by Wroughton—with, never acted, the Invasion, or a Trip to Brighthelmstone. Cameleon (servant to Charles Evergreen) = Lee Lewes : Sir John Evergreen = Quick : Charles (his son) = Whitfield : Beaufort (in love with Emily) = Mahon : Drill = Wewitzer : Lady Catherine Rouge = Mrs. Green : Brussels (a milliner from London) = Mrs. Pitt : Emily (daughter to Sir John—in love with Beaufort) = Mrs. Morton :—acted 24 times—Sir John is seized with a military mania—he had refused to give his daughter to Beaufort, because Beaufort would not quit the law, and purchase a commission—Cameleon disguises himself as a dentist—he keeps Sir John in play, while Beaufort, who is disguised as Cameleon's servant, converses with Emily—Cameleon next assumes the character of a fisherman—he tells Sir John that he had met with a French fleet at sea, and that the French are just coming to Brighthelmstone — the scene changes to the outside of Sir John's house, which is barricaded with ploughs, harrows, &c.—Beaufort and Charles pretend to be French officers—Sir John is

frightened, and pays them £10,000 for his ransom—the piece concludes with the marriage of Beaufort and Emily—this is a moderate Farce by Pilon.

7. Jane Shore.

9. King Lear = Gentleman, 1st appearance.

10. Not acted 4 years, Roman Father. Horatius = Digges, 1st time: Publius = Lewis: Valerius = Wroughton: Tullus Hostilius = Clarke: Horatia = Mrs. Yates from D. L.: Valeria = Mrs. Jackson.

12 and 16. Jane Shore, as before.

19. Not acted 3 years, Distressed Mother. Hermione = Mrs. Crawford: Orestes = Wroughton: Pyrrhus = Aikin: and Andromache = Mrs. Yates:—repeated 20 and 24.

21. Love makes a Man. Cludio = Lewis.

23. Never acted, Lady of the Manor. Young Wildman (nephew to Sir Wilful) = Vernon: Sir John Manly = Mattocks: Farmer Sternold = Wilson: Sir Wilful Wildman = Quick: Lady Lucy, otherwise Flora = Mrs. Mattocks: Mrs. Townly, otherwise Laura = Miss Brown: Cicely (the Dairy Maid) = Mrs. Farrel:—acted 12 times—this is the Country Lasses turned into an Opera, with the omission of the robbery, and some additions—for the plot see Country Lasses D. L. Feb. 4 1715—Dr. Kenrick has written great part of the dialogue afresh—he has changed the names of the characters—Sir John Manly is the same character as Heartwell—Young Wildman is nearly the same character as Modely—in the last act, Sir John Manly mistakes Mrs. Townly in boy's clothes for the Lord of the Manor—this is a very happy thought—but Cicely is a vile botch, brought in merely for the sake of Mrs.

Farrel—she sings 5 songs in one scene—on the whole Dr. Kenrick has altered the Country Lasses considerably for the worse—see C. G. Jan. 28 1788.

28. Jane Shore, 6th time.

Dec. 1. Catharine and Petruchio. Petruchio = Lewis : Grumio = Quick : Catharine = Mrs. Green.

7. Richard the 3d. Richard = Henderson from D. L. : King Henry = Clarke : Buckingham = Hull : Queen = Mrs. Farren from D. L.

8. Never acted, Buthred. Buthred (a British Earl) = Wroughton : Osbrighte (King of Northumberland) = Aikin : Elwin (his favourite) = Farren : Morcar = Clarke : Elbert = Peile : Ivar (King of the Danes) = L'Estrange : Rena (wife to Buthred) = Mrs. Hartley :—acted 4 times—Osbrighte and Buthred had been friends from their youth—Osbrighte arrives at Buthred's castle at a time when he is absent—he falls in love with Rena—he first attempts to seduce, and then to ravish her—he fails in both the attempts—he reproaches himself severely for having made them—Elwin, by whose pernicious counsels the King had been influenced, now proposes that Buthred should be seized on his return—Elwin accuses Buthred of treason—and Buthred is committed to prison—Buthred makes his escape—he collects his friends, and advances to the gate of his castle—Elwin forces in Rena, and threatens to stab her—Buthred throws down his sword to save her life—he is led off by Osbrighte's guards—Buthred again makes his escape—he enters into a treaty with the Danes—Ivar violates the treaty—Osbrighte rescues Rena from the Danes—the Danes are defeated by some fresh forces which arrive—Osbrighte now

offers to give Buthred satisfaction, as man to man—Buthred acknowledges that his treaty with the Danes had cancelled all the wrongs which he had received—the play ends with the reconciliation of Osbrighte and Buthred—this is an indifferent T. by an unknown author—there is some resemblance between the plot of this play, and that of the Earl of Westmoreland—see Irish Stage 1755-1756.

11. Conscious Lovers. Indiana = Mrs. Crawford.
15. Lyar. Young Wilding = Lee Lewes.
17. Percy, and Poor Vulcan.
21. Jane Shore, 7th time, with, never acted, the Spendthrift, or the Christmas Gambol—Quick—Whitfield—Dunstall and Mrs. Morton—acted twice—not printed.
23. Theatrical Fund. Distressed Mother.
26. Wroughton and Mrs. Hartley acted Alexander and Statira.
30. Jane Shore.
- Jan. 1. Henry 5th. King Henry = Smith from D. L. :—Prologue and Chorus by Henderson—Henderson thought highly of himself on this occasion, but not unjustly; he was accurate, animated and energetic—(*Ireland*)—he seems to have acted the Chorus but once—on Sept. 21 the Chorus is not mentioned.
2. Distressed Mother, 5th time, and Commissary.
4. George Barnwell. George Barnwell = Wroughton : Thorowgood = Hull : Millwood = Mrs. Jackson : Maria = Mrs. Bulkley : Lucy = Mrs. Green :—with, never acted, a *Speaking Pantomime*, called the Touchstone, or Harlequin Traveller. Harlequin = Lee Lewes :—this Harlequinade had considerable

merit, for the sort of thing—it consisted of dialogue and songs—one good scene was written by Mrs. Cowley—Miss Brown in the character of Fortune sang a song which ended with—

“Take me, take me, while you may,  
“Fortune comes not ev’ry day.”

These lines are borrowed from Dryden’s Secular Masque.

8. Suspicious Husband. Clarinda = Mrs. Bulkley.  
9. Provoked Wife. Lady Brute = Mrs. Bulkley.  
11. Stratagem. Mrs. Sullen = Mrs. Crawford.  
13. Lady’s last Stake—as before.  
14. Douglas. Douglas = Gentleman, 2d appearance there.

18. Not acted 3 years, Cato. Cato = Digges : Portius = Aikin : Juba = Wroughton : Syphax = Hull : Marcia = Mrs. Hartley : Lucia = Mrs. Jackson.

19. Not acted 6 years, All for Love. Antony = Smith from D. L. : Ventidius = Digges : Dolabella = Farren : Cleopatra = Mrs. Yates from D. L. : Octavia = Mrs. Bulkley, 1st time : repeated Feb. 5.

21. She Stoops to Conquer.

22. Comedy of Errors, with alterations. Antipholis of Syracuse = Lewis : Antipholis of Ephesus = Whitfield : Dromio of Ephesus = Quick : Dromio of Syracuse = Brunsdon : Ægeon = Hull : Dr. Pinch = Wewitzer : Abbess = Mrs. Hartley : Adriana = Mrs. Jackson : Luciana = Mrs. Lessingham :—acted 7 times—the alterations were made by Hull—Shakspeare has founded this play on the Menæchmi of Plautus—according to Plautus, a Sicilian merchant had two sons, who were twins, and so like, that one

of them could not be known from the other—one of the boys was lost when he was 7 years old—and carried to Epidamnus, where he was adopted by a merchant—the father of the twins died—Menæchmus of Sicily had travelled for 6 years in search of his brother—at last he comes to Epidamnus, at which place the scene lies—Menæchmus of Epidamnus steals a gown from his wife and gives it to a courtezan, called Erotium—he tells her to get a dinner ready for himself and his Parasite—Menæchmus of Sicily enters with his servant Messenio—Erotium invites him to come in to dinner—after some hesitation he does so—he returns to the stage, and is addressed by the Parasite as Menæchmus of Epidamnus—they quarrel—and the Parasite tells the wife of Menæchmus of Epidamnus that her husband had stolen her gown—she reproaches Menæchmus of Sicily as her husband—she sends for her father—Menæchmus of Sicily, in order to get rid of them, pretends to be mad—a physician and 4 servants attempt to seize on Menæchmus of Epidamnus, instead of his brother—Messenio supposes Menæchmus of Epidamnus to be his master, and defends him—in the last scene, the two Menæchmi meet, and discover that they are brothers—Shakspeare makes considerable alterations—he adds the serious part of the plot—he makes two twin servants as well as two twin masters—this increases the perplexity, but at the same time encreases the improbability—the character of the Goldsmith is new—the Courtezan is thrown into the back ground—and the Parasite is omitted.

26. Wonder. Don Felix = Lewis : Col. Briton =

Wroughton : Gibby = Wilson : Violante = Mrs. Crawford : Inis = Mrs. Green :—see April 25 1778.

29. Tancred by the Gentleman who acted Douglas.

Feb. 2. Not acted 6 years, Barbarossa. Achmet = Bannister Jun., his 1st appearance at C. G. : Barbarossa = Aikin : Othman = Clarke : Sadi = Hull : Zaphira = Mrs. Yates, from D. L. : Irene = Mrs. Hartley :—repeated on the 11th.

12. Zara. Osman = Gentleman : Lusignan = Digges, 1st time : Nerestan = Wroughton : Chatillion = Hull : Zara = Mrs. Crawford.

13. Love in a Village. Rosetta = Miss Thornton, her 1st appearance :—she was afterwards Mrs. Martyr.

15. Jane Shore, 9th time, with Touchstone, 31st time.

22. Jane Shore, 10th time, with, never acted, Liverpool Prize. Debenture (an avaricious old merchant) = Quick : Teneriffe (a Guinea captain retired upon his money) = Wilson : George Belford = Whitfield : Bronze (his servant) = Brunsdon : Wilmot = Robson : Old Belford = Clarke : Coromandel (a French general) = Wewitzer : Midships (an old seaman) = Lee Lewes : Harriet (daughter to Debenture) = Miss Brown : Fanny (her woman) = Mrs. Morton : Adelaide (a Gentoo—wife to Coromandel) = Miss Stewart :—acted 17 times—Debenture and Teneriffe had fitted out a privateer conjointly—they had sent her to sea under the command of Wilmot—he returns with a rich Prize, and with Coromandel, Adelaide, and a supposed Dutchman, as prisoners—George Belford and Harriet are mutually in love—she in-

tends to elope with him in the disguise of a young naval officer—her father discovers her—Debenture promises his daughter, first to Teneriffe, then to Coromandel, and lastly to the Dutchman—the Dutchman turns out to be George Belford's father, and the piece concludes with the union of George Belford and Harriet—this is a moderate Farce by Pilon—the 1st act is better than the 2d.

23. Elfrida—with alterations by the author. Athelwold = Lewis: Edgar = Aikin: Orgar = Clarke: Edwin = Hull: Elfrida = Mrs. Hartley: Albina = Mrs. Mattocks: 2d speaking Virgin = Mrs. Jackson:—acted 5 times.

March 4. Othello. Othello = Gentleman, his 1st appearance: Iago = Bensley from D. L.: Desdemona = Mrs. Crawford: Æmilia = Mrs. Hopkins, from D. L.

9. Orphan. Monimia = Mrs. Crawford.

13. Three Weeks after Marriage. Drugget = Wilson, 1st time.

15. Distressed Mother.

20. Never acted, Calypso. Telemachus = Mrs. Kennedy, late Mrs. Farrel: Proteus = Leoni: Mentor = Reinhold: Calypso = Miss Brown: Antiope = Miss Thornton:—before the Masque a new Prelude and Prologue—characters by Wilson—Lee Lewes—Hull, &c.—the Prelude was not printed—see Oulton—the Masque was acted 3 times—Telemachus and Mentor are shipwrecked on the island of Calypso—Telemachus falls in love with Calypso—he emancipates himself from her allurements—the island sinks, and Calypso with it—the piece concludes with the

marriage of Proteus and Antiope—this Masque in 3 acts was written by Cumberland—the poetry of it is very fair; but such a man as Cumberland should not have written a piece, the chief attractions of which were singing, scenery and machinery—he has been guilty of two gross improprieties—in the last act, Queen Dido is mentioned, who was not born till more than 300 years after Telemachus—Minerva opposes her *Ægis* to Calypso—Cumberland should have called her Pallas—Minerva is the Latin name for the Goddess, which ought never to be introduced in a Grecian story—Cumberland says that Mrs. Kennedy and Leoni were not suited to their parts.

22. Mrs. Crawford's bt. *Venice Preserved*. Jaffier = Gentleman: Pierre = Crawford, his 1st appearance: Renault = Clarke: Priuli = Hull: Belvidera = Mrs. Crawford:—with Comus.

27. Wroughton's bt. *Jane Shore*, and *Midas*.

April 5. For bt. of Lewis. Not acted 6 years, Earl of Warwick. Warwick = Lewis, 1st time: King Edward = Wroughton, 1st time: Margaret of Anjou (for that night only) = Mrs. Yates.

6. For bt. of Mrs. Mattocks. *Fair Penitent*. Lothario = Lewis: Horatio = Aikin: Sciolto = Digges, 1st time: Altamont = Farren: Calista = Mrs. Crawford: Lavinia = Mrs. Mattocks.

8. *Provoked Husband*. Lord Townly = Gentleman, his 2d appearance: Lady Townly = Mrs. Crawford.

12. For bt. of Lee Lewes. Never acted, *Illumination, or the Glazier's Conspiracy*. Skylight (a glazier) = Lee Lewes: Dip (a tallow chandler) = Wilson:

Quillet (an attorney's clerk) = Brunsdon: Mrs. Skylight = Mrs. Pitt: Miss Skylight = Miss Green:—with Elfrida, and the Touchstone.

Illumination—Skylight and his apprentices break a great many windows—Skylight and Dip get drunk—Quillet engages some of his friends to pretend to be a Press Gang—they press Skylight and Dip—Quillet procures their liberty—Skylight in return consents to his daughter's marriage with Quillet—this trifle was written by Pilon—it had reference to the Illumination which took place on the acquittal of Admiral Keppel—acted 8 times.

13. Clarke's bt. Grecian Daughter. Philotas = Lewis.

14. Aikin's bt. Fair Penitent. Calista (by particular desire, and for that night only) = Mrs. Yates: Lavinia = Mrs. Bulkley.

16. Venice Preserved. Jaffier = Gentleman, 2d time: Pierre = Aikin.

20. Daly's bt. Cymbeline. Posthumus (for that night only) = Crawford, his 2d appearance: Jachimo = Daly, his 3d appearance: Imogen = Mrs. Crawford:—a bad house.

21. Mrs. Bulkley's bt. Fair Quaker. Commodore Flip = Lee Lewes: Capt. Mizen = Dodd from D. L.: Capt. Worthy = Wroughton: Binnacle = Wilson: Hatchway = Mahon: Dorcas Zeal = Mrs. Bulkley:—with Author. Cadwallader = Dodd, 1st time: Vamp = Wilson: Mrs. Cadwallader = Mrs. Bulkley, 1st time:—there was a miserable house—Dodd and Mrs. Bulkley lived together at this time.

24. For bt. of Bannister Jun. Henry 4th. Falstaff = Henderson from D. L: Hotspur = Wroughton:

King = Bensley from D. L.: Prince of Wales = Bannister Jun. from D. L.: Sir Richard Vernon = Hull: Poins = Robson: Lady Percy = Mrs. Hartley: Hostess = Mrs. Pitt:—with Minor. Shift (with a variety of Imitations) = Bannister Jun. : Smirk and Mrs. Cole = Bannister from D. L.

26. Quick's bt. Hamlet. Hamlet = Henderson from D. L.: Polonius = Wilson: 1st Gravedigger = Quick:—with, never acted there, Dr. Last in his Chariot. Dr. Last = Quick: Ailwou'd = Wilson: Mrs. Ailwou'd = Mrs. Pitt.

27. Wilsons bt. Illumination — with Funeral. Lord Hardy = Wroughton: Trim = Wilson: Campley = Lewis: Trusty = Hull: Sable = Quick: Lady Brumpton = Mrs. Mattocks: Lady Charlot = Mrs. Lessingham: Lady Harriet = Mrs. Bulkley: Tattle-aid = Mrs. Pitt:—and Farmer's return from London. Farmer = Wilson: Wife = Mrs. Pitt:—and, never acted, Cobler of Castlebury. Lapstone (a cobler) = Wilson: Bluff (a sergeant) = J. Wilson, his 1st appearance: Rawboy (a country lad) = Wewitzer: Kate (his sister—wife to Lapstone) = Mrs. Morton: Nancy (wife to Bluff) = Mrs. Wilson:—Lapstone gets drunk and falls asleep—Bluff makes love to Kate—she gives him some encouragement out of fun—Nancy sees them together—Lapstone makes love to Nancy—she gives him some encouragement out of revenge—Bluff and Kate see them together—at the conclusion they are all good friends again—this musical Entertainment in two acts is attributed to Stuart—it is a mere trifle—not repeated.

29. Busy Body. Miranda = Mrs. Bulkley.

30. Mrs. Jackson's bt. Douglas. Douglas =

Lewis: Old Norval = Younger, his 1st appearance for 4 years: Lady Randolph = Mrs. Jackson, 1st time:—with, never acted, Gallic Gratitude, or the Frenchman in India. La Bronze (valet to Sir Thomas) = Wewitzer: Sir Thomas Callico (Governor of Madras) = L'Estrange: Cassim (Governor of the Island) = Fearon: Haroun = Robson: Harriet (wife to Sir Thomas) = Miss Leeson: Teresa (her attendant) = Mrs. Morton:—the scene lies at Salamandros, one of the Maldive Islands, in the East Indies—Harriet is shipwrecked on the Island—she is forced to choose a husband—she pretends to be married to La Bronze—he presumes on the confidence reposed in him, and wants to be her husband in reality—Harriet resents his insolence—he appeals to the Governor—Harriet, by the advice of Haroun, pretends to be dead—La Bronze is condemned to be burnt with her, according to custom—Sir Thomas arrives, and all ends happily—La Bronze is sent to work in the mines—this poor piece was written by J. S. Dodd—it is professedly taken from the French—but the particular law of the island evidently comes from one of Sinbad's voyages in the Arabian Nights—it had been made much better use of by Mrs. Centlivre in her Bickerstaff's Burying—Mrs. Jackson spoke the Prologue in the character of Britannia—in that, and in the piece, there are some illiberal reflections on the French—Mrs. Jackson was a disagreeable actress.

May 1. Peile acted Alexander the Great for his bt.

3. Wild's bt. Illumination — with Oroonoko.

Oroonoko = Wroughton: Imoinda (for that night only) = Mrs. Yates:—and (not acted 7 years) Chro-

nonhotonthologos. Chrononhotonthologos = Wilson : Rigdum Funnidos = Lee Lewes : Queen = Miss Platt : Tatlanthe = Mrs. Pitt.

5. By particular desire—for Reddish's bt. Cymbeline. Posthumus = Reddish : Jachimo = Smith from D. L. : Imogen = Mrs. Bulkley :—this is said in the bill to be only the 2d time of Reddish's appearance this season—but it certainly was the 3d time that his name was in the bill.

6. Never acted, Fatal Falsehood. Orlando (an Italian Count) = Wroughton : Rivers (in love with Julia) = Lewis : Earl of Guildford (father to Rivers and Emmelina) = Clarke : Bertrand (nephew to Guildford) = Aikin : Emmelina (in love with Orlando) = Miss Younge from D. L. : Julia (in love with Rivers) = Mrs. Hartley :—Rivers had been engaged in some war in Italy—he had saved Orlando's life—Orlando, on coming to England, had been received by Guildford as his son's particular friend—he at first had fallen in love with Emmelina, but on seeing Julia he had transferred his affections to her—he acknowledges to Bertrand his love for Julia, but protests that nothing shall induce him to wrong Rivers, or damn his own honour—Rivers returns, and his marriage with Julia is to take place immediately—Orlando, at the instigation of Bertrand, requests Julia to defer her marriage for a day—he intimates in a mysterious manner that the life of Rivers would be endangered by the refusal of his request—Julia assents—this unexpected demur on her part makes Rivers jealous—by the artifices of Bertrand, Orlando is made to believe that Julia loves him—Bertrand's object is to get Rivers murdered that he may be his

uncle's heir—Orlando in the dark kills Bertrand, supposing him to be Rivers—Emmelina enters distracted—she dies—Orlando stabs himself—this is a moderate T. by Miss More—it was acted 4 times—an excellent Epilogue was written by Sheridan, and spoken by Lee Lewes—it turns on the various avocations which distract the mind of a female writer.

“ What motley cares Corilla’s mind perplex,  
 “ While maids and metaphors conspire to vex !  
 “ In studious deshabille behold her sit,  
 “ A letter’d gossip, and a housewife wit ;  
 “ At once invoking, though for different views,  
 “ Her gods, her cook, her milliner, and muse,  
 “ Bills, Books, Caps, Couplets, Combs, a vary’d  
     “ mass,  
 “ Oppress the toilet, and obscure the glass ;  
 “ Unfinish’d here an Epigram is laid,  
 “ And there a mantua maker’s Bill unpaid ;  
 “ Here new-born Plays foretaste the town’s ap-  
     “ plause,  
 “ There, dormant Patterns pine for future gauze ;  
 “ A moral Essay now is all her care,  
 “ A satire next, and then a Bill of Fare :  
 “ A scene she now projects, and now a dish,  
 “ Here’s Act the First—and here remove with Fish.  
 “ Now while this Eye in a fine phrenzy rolls,  
 “ That, soberly casts up a Bill for Coals.  
 “ Sappho, ’tis true, long vers’d in epic song,  
 “ For years esteem’d all household studies wrong ;  
 “ When dire mishap, though neither shame nor sin,  
 “ Sappho herself, and not her Muse, lies in.”

The Chelsea Pensioner was brought out on the same night as Fatal Falsehood. Blenheim = Bannister from D. L.: Lapstone (a cobler) = Wilson: Lively (son to the governor) = Mattocks: Governor = Hull: Ester (Blenheim's wife) = Mrs. Kennedy: Nancy (his daughter) = Miss Brown:—acted 4 times ——Blenheim had distinguished himself in the Duke of Marlborough's wars—at the age of 65 he is made a Chelsea Pensioner—his wife is a washer-woman, and his daughter a sempstress — Blenheim's friends speak of him as having been very ill used—but he never speaks of himself in that light—at the conclusion, the Governor promises to promote Blenheim, and consents to his son's union with Nancy—this C. O. in 2 acts is attributed to Dibdin—it is a poor piece.

10. Brandon's bt. Amphitryon—as April 28 1777.  
13. Tempest. Prospero = Gentleman, 2d appearance.

15. West Indian—19. Gallic Gratitude.  
18. All in the Wrong. Belinda = Mrs. Bulkley.  
20. Not acted 7 years, Albion Queens. Norfolk = Wroughton : Cecil = Hull : Queen Mary = Mrs. Hartley : Queen Elizabeth = Mrs. Jackson : Dowglas = Mrs. Bulkley.

24. (Last play) Duenna, and Touchstone, 42d time. (*From my own bills.*)

Samuel Reddish's last appearance on the stage was for his bt. on the 5th of May—he died in the York Asylum. (*Wilkinson.*)

Ireland, in his Life of Henderson, says, “ when “ the late Mr. Reddish's indisposition of mind ren-“ dered him incapable of fulfilling his duty at the

“ theatre, and he was supported by the Fund, some  
“ of his friends prevailed on the manager to grant  
“ him a benefit—the play was Cymbeline—he was to  
“ pass an hour previous to his performance at a  
“ house where I was asked to meet him—he came  
“ into the room with the step of an Idiot, his eye  
“ wandering, and his whole countenance vacant—  
“ I congratulated him on his being well enough to  
“ perform—‘ Yes Sir’ replied he ‘ and in the Garden  
“ Scene I shall astonish you!—‘ In the Garden  
“ Scene Mr. Reddish, I thought you were to play  
“ Posthumus’—‘ No Sir I play Romeo’—‘ My good  
“ man’ said the Gentleman of the house, ‘ you play  
“ Posthumus’—‘ do I?’ replied he, ‘ I am sorry for  
“ it ; however what must be, must be’—the Gentle-  
“ man who went with him to the theatre, for he was  
“ not capable of walking without a guide, told me,  
“ that his mind was so imprest with the character of  
“ Romeo, that he was reciting it all the way ; and  
“ when he came into the green-room it was with  
“ extreme difficulty they could persuade him that he  
“ was to play any other part—when the time came  
“ for his appearance they pushed him on the stage,  
“ fearing he would begin with a speech of Romeo—  
“ with the same expectation, I stood in the Pit close  
“ to the Orchestra, and being so near, I had a perfect  
“ view of his face—the instant he came in sight of  
“ the audience, his recollection seemed to return, his  
“ countenance resumed meaning, his eye appeared  
“ lighted up, he made the bow of modest respect,  
“ and went through the scene much better than I  
“ had ever seen him—on his return to the green-

“ room, the image of Romeo came again into his  
“ mind, nor did he lose it till his second appearance,  
“ when the moment he had the cue, he went through  
“ the scene as Posthumus, and in this weak state of  
“ mind, acted the whole character better than he  
“ had ever done before, his manner was less assuming  
“ and more natural.”

Tho' not elegant or striking in his figure, or happy in the expression of his countenance, yet he was not without taste in speaking, spirit in acting, and ease in deportment—his great misfortune was, that by an habitual smile which he had contracted, he made no discrimination of the passions—he was a very useful performer, but never designed to be a great one—his feelings were not adequate to violent passions, hence he failed sadly in Alexander—level speaking was best suited to his voice and manner—in Macduff—Frampton—and the Merchant of Venice he was every thing that could be wished—he was good in Young Bevil—Southampton—Moneses—and Alonzo in Revenge—he was a bad Castalio—Lothario, Orlando, Darnley, and Young Belmont were not suited to his line of acting—his best part was Edgar, in which he acquitted himself much to the satisfaction of Garrick and the public. (*Davies and Dramatic Censor.*)

### *Reddish's characters.*

Dublin S. A. 1761-1762. Etan in *Orphan of China.*

C. S. 1762-1763. Young Clackit in *Guardian*.

D. L. 1767-1768. Lord Townly—Lord Falbridge in *English Merchant*—Posthumus—George Barnwell—Lovewell in *Clandestine Marriage*—Moneses—King Edward in *Earl of Warwick*—Etan—Castilio—\*Frederic Melmoth in *Widow'd Wife*—Raymond in *Countess of Salisbury*—\*Lord Winworth in *False Delicacy*—Heartsy in *Guardian*—Fainall in *Way of the World*—Orlando in *As you like it*—\*in *National Prejudice*—Edgar in *King Lear*—Richard 3d for his bt.—*Merchant of Venice*—Macduff—Theodosius.

1768-1769. Alexander the Great — Alonzo in *Revenge*—\*Darnley in *Hypocrite*—Dumont—\*Zemouca in *Zingis*—Southampton in *Earl of Essex*—Henry 6th in *Richard 3d*—\*Frampton in *School for Rakes*— \*Orellan in *Fatal Discovery*—Lord Aimworth for his bt.

1769-1770. Lothario—Jupiter in *Amphitryon*—Oakly—Valentine in *Love for Love*—Osman in *Zara*—Sir Charles Easy — Young Bevil — Young Belmont in *Foundling*—\*Sir John Dormer in *Word to the Wise*—Iago—Capt. Clerimont in *T. H.*—Julio in *Double Falsehood*—Leon.

1770-1771. \*Don Carlos in *'Tis well it's no worse*—King Arthur—\*Arnolph in *Almida*—Beverley in *Gamester*—Elder Wou'dbe in *Twin Rivals*—Lord Wronglove in *Lady's last Stake*—Varanes—Osmyn in *M. B.*

1771-1772. \*Genius of England in *Institution of the Garter* — Lovemore—Bajazet—Belcour—\*Tyrrel in *Fashionable Lover* — \*Philotas in *Grecian Daughter* — Timoleon in *ditto* — Worthy in *Fair Quaker*.

1772-1773. Hazard (with a song) in Gamesters—\*Young Melville in Duel—\*Alonzo in ditto—Maskwell in D. D.—Jaffier—Macbeth—Tancred.

1773-1774. Alfred in ditto—\*Belville in School for Wives—King John—\*Menes in Sethona—\*Count Alberti in Heroine of the Cave—Hippolitus in Phædra—Earl of Warwick—Antony in All for Love.

1774-1775. Evander—\*Charles Manlove in Choleric Man—\*Morcar in Matilda—\*Duke of Braganza—Claudio in M. for M.

1775-1776. Sir John Dorilant in School for Lovers—Col. Manly in Woman's a Riddle.

1776-1777. Vainlove in Old Batchelor—\*Oroes in Semiramis—Faulkland in Rivals—\*Young Fashion in Trip to Scarborough.

1777-1778. Not engaged.

C. G. 1778-1779. Hamlet.

\* *Originally.*

The author of Theatrical Biography in 1772 says—“ Reddish, soon after his arrival in London, married Miss Hart of D. L.—an actress whom Churchill particularly complimented in his Rosciad, though from her present face and figure one would be led to imagine such a compliment was but a poetical licence.”

John Dunstall died in the course of the winter—his name was in the bill for the last time Dec. 23—the Theatrical Examiner in 1757 says, that Dunstall did not advance any fooleries of his own, when he played a character of spirit and humour—in the Uni-

versal Magazine 1765—Brainworm and Pan are said to be his best parts—Davies says that he acted Sir Sampson Legend—Hodge—John Moody—Lockit—Sir Jealous Traffick—Jobson—Bullock and many other characters with truth and nature—he had the fault of sometimes corresponding by his looks with his friends in the Pit.

*Dunstall's characters—selection only.*

Goodman's Fields 1740-1741. Capt. Driver—Noll Bluff—Bullock—Spanish Fryar—Sir Sampson Legend—John Moody—Old Mirabel—Clown in Winter's Tale—Boniface—Obediah in Committee.

1741-1742. Jobson—Lord Mayor in Richard 3d—Sir Wilful Witwou'd.

C. G. 1744-1745. Sir William Belfond.

1747-1748. Cacafogo—Commodore Flip in F. Q.

1748-1749. Scaramouch in Emperor of the Moon.

1753-1754. Falstaff in Merry Wives.

1758-1759. Lockit.

1759-1760. Sir Harry Gubbin—Hob in Country Wake.

1760-1761. Orator Higgen in Royal Merchant.

1762-1763. Capt. Cape in Old Maid—Brainworm—\*Hodge in Love in a Village.

1763-1764. Quidnunc—Lolpoop in Squire of Alsatia—Pan in Midas—Hothead in Sir Courtly Nice.

1764-1765. Waitwell in Way of the World.

1766-1767. \*Barnacle in Love in the City—Sir Jealous Traffick.

1767-1768. \*Jarvis in Good natured man—\*Jenkins in Lionel and Clarissa.

1769-1770. \*Kitchen in Man and Wife—Sampson in Isabella—Russet in Jealous Wife.

1770-1771. Sterling.

1771-1772. Sir Toby Belch.

1773-1774. Fulmer—Mustapha in Don Sebastian.

1774-1775. \*David in Rivals—1st Gravedigger.

1775-1776. Don Choleric in Love makes a Man.

1776-1777. Caliban.

\* *Originally.*

---

## HAY. 1779.

May 31. Bonduca, with Nature will Prevail.

June 2. Spanish Barber, and Man and Wife.

10. Suicide—acted several times.

18. Never acted there, Jealous Wife. Oakly = Bensley : Major Oakly = Digges : Charles = Dimond from Bath : Lord Trinket = Lamash : Capt. O'Cutter = Egan : Russet = J. Aikin : Sir Harry Beagle = Palmer : Lady Freelo = Miss Sherry : Harriet = Miss Harper : Mrs. Oakly = Mrs. Montague, 1st appearance :—Mrs. Montague had been engaged in the York company—on Mrs. Hudson's bt. at Hull Jan. 3 1777—she was cast for the character of the Queen in Henry 2d, but refused to study it—on the night

of performance she wanted to read the part ; this the audience would not submit to, as timely notice had been given her to study it—she placed herself in a Tragedy attitude and said aloud—“ So I may not be “ permitted to read the Queen”—“ no, no, no, off, “ off, off”—“ well then,” says she, “ curse you all,” with that she threw the book into the pit and made her exit—in 1779 she apologized at Hull and was restored to favour. (*Wilkinson.*)

25. *Bonduca.* Suetonius = Bensley.

July 1. Never acted, *Summer Amusement, or an Adventure at Margate.* Etiquette (Master of the Ceremonies) = Edwin : Shuffle = Palmer : Surat = Bannister : Sir James Juniper = Parsons : Cathartic = Baddeley : Crab = Jackson : Melville = Wood : Spruce = Lamash : Amelia = Miss Harper : Lady Juniper = Mrs. Webb : Fidget = Miss Hale :—acted from 16 to 20 times—a moderate Opera in 3 acts—it was written by Andrews and Miles, who very properly did not print it.

6. *Mayor of Garratt.* Major Sturgeon = Bannister : Jerry Sneak = Edwin : Mrs. Sneak = Mrs. Webb.

16. *English Merchant.* Freeport = J. Aikin : Spatter = Palmer : Sir William Douglas = Bensley : Lord Falbridge = Dimond : Lady Alton = Miss Shery : Amelia = Mrs. Kennedy : Molly = Mrs. Hitchcock.

17. Never acted, *Widow and No Widow.* Splash = Edwin : Macfable = Bannister : Jemmy Daisey = R. Palmer : Dr. Alfred = Blisset : Capt. O'Kite = Egan : Spurious = Usher : Mrs. Sharp = Mrs. Montague : Lucy = Mrs. Kennedy : Peg Pennyworth =

Mrs. Love :—acted about 12 times—Mrs. Sharp pretends to be a rich widow—Lucy pretends to be her niece—O'Kite pretends to be her husband—Macfable, Dr. Alfred, and Jemmy Daisey pay their addresses to Mrs. Sharp—Jemmy Daisey makes her a present of some jewels—Macfable and Dr. Alfred lend her money to a considerable amount in notes—at the conclusion, O'Kite appears as her husband—she refuses to restore the jewels and notes—the jewels prove to be counterfeit, and the notes of no value—this is an indifferent C. in 3 acts by Jodrell—he probably borrowed the outlines of Mrs. Sharp's character from Shadwell's True Widow—he does not seem to have been sufficiently aware, that where there is little plot and incident, the dialogue ought to be written with more than usual spirit (as in the case of Foote's plays) to make amends—like Foote he has represented known living characters under fictitious names—Splash was meant for a celebrated opposition bookseller—Dr. Alfred was Mrs. Macauley's Dr. Wilson, who gave her the house in Alfred Street, Bath, which has that King's head over the door—Peg Pennyworth was Mrs. Wharton, a lady of large fortune, famous for her œconomy—an attendant on the theatre at York one evening called “Peg Wharton's carriage” she turned round very coolly, and observed, that she thought the fellow might as well have said Margaret.

31. Never acted, Albina Countess Raimond. Earl of Westmoreland (father to Albina) = Digges : Edward of Somerset = Dimond : Gondibert (brother to the late Earl Raimond) = Palmer : Egbert (his tutor, or dependent) = J. Aikin : King = Usher : Albina

(the widow of Earl Raimond) = Mrs. Massey: Editha (apparently her friend) = Mrs. Montague :—acted about 6 times—Albina had been a widow 14 months—Edward had been in love with her before her marriage—he now wishes to marry her—she is in love with him, but thinks it decent to continue longer a widow—by her father's influence she is prevailed on to fix the next day for her wedding—the reason of this haste is, that Edward is to set off for the Holy Land in 3 days—Gondibert is in love with Albina—Editha likewise is desirous to prevent the union of Edward and Albina—Gondibert, under the colour of friendship for Edward, tells him that Albina is unchaste—Editha confirms what Gondibert says—she places Edward in a hall, from whence he sees Gondibert in disguise pass along a gallery, and go into Albina's chamber—Editha flings herself before the stairs to hinder Edward from rushing after Gondibert—Gondibert's servants force off Edward—on the next morning Edward accuses Albina to Westmoreland of incontinence—Westmoreland challenges him—Edward declines the challenge—Westmoreland appeals to the King—the Lists are set forth—just as Westmoreland and Edward are going to fight, Egbert says that Albina had been unjustly suspected—Gondibert acknowledges that he had imposed on Edward, and avows his love for Albina—he challenges Edward—the King forbids the combat, and banishes Gondibert—Edward and Albina are married—Gondibert stabs Editha, supposing her to be Albina—he then stabs himself—this is a moderate T. by Mrs. Cowley—on the first 3 nights Mrs. Montague acted Editha, a character of importance; but her per-

formance excited laughter, and the part was given to Miss Sherry on the 4th—in the preface Mrs. Cowley complains of the treatment she had received from Sheridan and Harris, and insists on the wonderful resemblance between this play and Miss More's two Tragedies—this wonderful resemblance is what no one could see but herself; and she complains of Harris without reason, as he uniformly told her he did not like her play—the Editor of the B. D. says this preface is suppressed in the 2d Edition of Albina, which is not the fact—Miss Hannah More and Mrs. Cowley very imprudently entered into a paper war in the Newspapers.

Aug. 9. Tony Lumpkin in Town.

10. Dimond's bt. Jealous Wife.

13. Jewell's bt. Devil upon Two Sticks. Devil = Bannister: Dr. Last = Parsons: Sir Thomas Maxwell = Gardner: Invoice = R. Palmer: Julap = Baddeley: Apozem = Jackson: Mrs. Margaret Maxwell = Mrs. Webb: Harriet = Mrs. Jewell.

14. Never acted, Son in Law. Bowkitt = Edwin: Cranky = Parsons: Bouquet = Wood: Vinegar = Baddeley: Signor Arionelli = Bannister: Cecilia (daughter to Cranky) = Miss Harper:—acted 16 times—Bouquet is a Hop Merchant in the city—he takes a lodging at the other end of the town, and sets up for a fine Gentleman—Cecilia is in love with him—Cranky directs a letter to Mr. Bouquet Hop merchant—the letter is given to Bowkitt who is a Dancing master—this produces a laughable scene at Cranky's house—there is another laughable mistake—Cranky supposes Signor Arionelli to be a Venetian banker whom Vinegar had recommended to him for

a son in law—the piece concludes with the union of Bouquet and Cecilia—this is a good musical Farce by O'Keeffe—acted 16 times.

17. Edwin's bt. Stratagem. Archer = Palmer : Scrub = Edwin : Sullen = Blisset : Mrs. Sullen = Miss Farren : Cherry = Mrs. Hitchcock :—with Waterman. Robin = Edwin.

18. Provoked Wife. Constant = Dimond : Lady Brute = Mrs. Lloyd :—rest as Sep. 2 1778.

20. For bt. of Parsons. Spanish Barber, and Flitch of Bacon.

24. For bt. of Diggles. Henry 8th. King = Usher : Wolsey = Diggles : Buckingham = Palmer : Cranmer = Gardner : Surry = J. Aikin : Gardiner = Parsons : Cromwell = R. Palmer : Chancellor = Blisset : Queen Mrs. Massey : Anne Bullen = Mrs. Cuyler. *r. b.*

31. Never acted, Separate Maintenance. Palmer — Parsons — Dimond — Edwin — J. Aikin — Miss Farren — Mrs. Webb — Mrs. Lloyd — Mrs. Hitchcock — acted 12 times — this C. in 4 acts is not printed — it is attributed to Colman.

Sep. 7. Palmer's bt. Summer Amusement, 16th time, with Tailors. Francisco = Parsons : Abrahamedes = Palmer : Tittilinda = Mrs. Webb : Dorothea = Mrs. Jewell.

16. By permission—Miss Farren's bt. Separate Maintenance, 12th time, and Tailors. (*Bills from Mr. Field.*)

## BATH 1778-1779.

Oct. 24. Provoked Husband. Lord Townly = Dimond: Sir Francis = Blisset: Squire Richard = Edwin: Lady Townly = Mrs. Siddons, her 1st appearance there.

Mrs. Siddons at the close of the season 1775-1776 left D. L.—she played that summer under Yates at Birmingham, where Henderson acted with her, and recommended her to the manager at Bath in very strong terms; but as he had engaged another actress in her line, his recommendation at that time had no effect—(*Ireland*)—in the winter she seems to have been engaged at Manchester, where she came much into vogue—she made her 1st appearance at York April 15 1777 in the Grecian Daughter to Wilkinson's Evander—he was afraid her state of health would have incapacitated her from doing the character justice—she afterwards acted Rosalind—Matilda — Alicia — Lady Townly—Lady Alton—Indiana—Irish Widow—Arpasia — Horatia — and Semiramis for her bt. May 17—every one lifted up his eyes with astonishment that such a face, judgment, &c. should have been neglected by the London audience, and by Garrick—in Arpasia her dying scene was noticed—she disposed of her body on these occasions, in a more elegant, picturesque, and striking manner than any other actress.

She then said, that she liked her country engagements, and the civilities she met with so well, and thought her treatment in London had been so cruel

and unjust, she never wished to play there again—her state of health at that time did not by any means promise the power of such strength and execution as she afterwards exhibited—(*Wilkinson*)—in the summer of 1777 she was at Liverpool (see the bills)—in the winter of 1777-1778 she was probably at Manchester.

27. School for Scandal. Mrs. Candour = Mrs. Siddons:—Mrs. Piozzi allowed that her friend Mrs. Siddons did not shine in Comedy, but observed that she played Mrs. Candour very well—her looks were so significant.

31. Way to keep him. Mrs. Lovemore = Mrs. Siddons.

Nov. 3. Percy. Percy = Dimond: Douglas = Grist: Elwina = Mrs. Siddons:—with Flitch of Bacon. Tipple = Edwin.

7. Know your own Mind. Millamour = Dimond: Dashwould = Didier: Lady Bell = Mrs. Didier: Lady Jane = Mrs. Siddons:—she acted the part only once.

12. Venice Preserved. Jaffier = Dimond: Pierre = Grist: Renault = Blisset: Belvidera = Mrs. Siddons.

14. Funeral. Lord Hardy = Grist: Trim = Didier: Campley = Dimond: Lady Brumpton = Mrs. Siddons: Lady Harriet = Mrs. Didier.

17. Hamlet = Henderson from D. L.: Ghost = Grist: Queen = Mrs. Siddons.

18. Chances. Don John = Henderson.

19. Henderson acted Shylock, and Mrs. Siddons Portia.

21 and 24. Henderson acted Falstaff and Benedick.

25. Countess of Salisbury. Alwin = Henderson :  
Raymond = Dimond : Countess = Mrs. Siddons.

26. Merry Wives. Falstaff = Henderson.

28. Henderson's bt. Wonder. Don Felix =  
Henderson :—end of the play an address to the Town  
written, and to be spoken by Henderson.

Dec. 1. Duenna. Isaac = Edwin : Don Jerome =  
Blisset.

10. Grecian Daughter. Euphrasia = Mrs. Siddons.

12. Spanish Barber. Almaviva = Dimond : Laza-  
rillo = Edwin.

28. London Merchant. George Barnwell =  
Dimond : Millwood = Mrs. Siddons.

Jan. 5. Camp. Gauge = Edwin.

7. Henry 2d. Clifford = Dimond : Rosamond  
= Mrs. Siddons.

16. Fathers. Sir Gregory Kennel = Edwin.

19. Spanish Fryar. Queen = Mrs. Siddons.

Feb. 9. Dimond's bt. Constant Couple. Sir  
Harry Wildair = Dimond : Clincher Jun. = Edwin :  
Smuggler = Blisset : Lady Lurewell = Mrs. Didier :  
—with Like Master like Man. Carlos = Dimond :  
Sancho = Edwin : Jacinta = Mrs. Didier.

20. Grist's bt. Douglas. Young Norval = Meyler,  
his 1st appearance on any stage.

March 2. Romeo and Juliet, by Dimond and Mrs.  
Siddons.

11. Oroonoko. Imoinda = Mrs. Siddons.

16. Philaster. Bellario = Mrs. Siddons.

25. Law of Lombardy. Paladore = Dimond :  
Princess (with the Prologue) = Mrs. Siddons :—on  
the 2d night neither Prologue nor Epilogue was

announced in the bill—on the 3d and following nights she spoke the Epilogue.

April 10. Touchstone. Harlequin = Bonnor : Pierrot = Edwin.

15. Cymbeline. Posthumus = Dimond : Imogen = Mrs. Siddons.

24. Fashionable Lover. Miss Aubrey = Mrs. Siddons.

29. Richard 3d. Queen = Mrs. Siddons :—after the play Mrs. Siddons will *read* the Monody on Garrick.

May 1. After the play Mrs. Siddons will *speak* the Monody on Garrick—she seems not to have spoken it a second time, till her bt. in the next season.

4. Conscious Lovers. Young Bevil = Dimond : Tom = Didier : Cimberton = Edwin : Indiana = Mrs. Siddons : Phillis = Mrs. Didier.

8. For bt. of Mrs. Siddons. Grecian Daughter, with Edgar and Emmeline. Edgar = Dimond : Florimond = Bonnor : Emmeline = Mrs. Siddons.

15. Tancred and Sigismunda, by Dimond and Mrs. Siddons.

20. Douglas. Young Norval = Dimond : Lady Randolph = Mrs. Siddons.

29. Mrs. Siddons acted Jane Shore.

June 1. (Last Night) Fatal Falsehood. Emmelina = Mrs. Siddons :—with Who's the Dupe ? Doiley = Blisset : Gradus = Didier : Granger = Bonnor.

Mrs. Siddons acted Lady Townly 2 times—Mrs. Candour 11—Mrs. Lovemore 2—Elwina 1—Lady Jane 1—Belvidera 2—Lady Brumpton 2—Queen in Hamlet 2—Portia 2—Countess of Salisbury 2—Eu-

phrasia 2—Millwood 1—Rosamond 1—Queen in the Spanish Fryar 1—Juliet 2—Imoinda 1—Bellario 1—Princess in Law of Lombardy 6—Imogen 1—Miss Aubrey 1—Queen in Richard 3d 1—Indiana 1—Sigismunda 1—Lady Randolph 1—Emmeline 2—Jane Shore 1—Emmelina 1.

Dimond acted Alwyn—Philotas—Young Boncour in Fathers.

---

### SUMMER OF 1779.

Two theatres were opened in opposition at Birmingham—one under Mattocks, whose company consisted of Mr. and Mrs. Lewis of C.G.—Aikin of C.G.—Mrs. Kennedy of C. G.—Bannister Jun.—Wewitzer—Mr. and Mrs. Nunns—Mr. and Mrs. Charlton—Doyle—West and Mrs. Melmoth—with Wilkinson for some few nights—the other theatre was under Miller, whose company consisted of himself—Farren of D. L.—Fullam—Johnson—Mrs. Hunter and Mrs. Farren—his was a new theatre—the scenery was good, and he was more successful than his opponent.

Aug. 2. For bt. of Lewis. Illumination, with Suicide. Tobine = Lewis :—and Apprentice. Dick = Lewis: Wingate = Wilkinson :—Lewis acted Tobine admirably—the receipt was £9.

Aug. 9. Wilkinson's bt.—he acted Shylock—Sir Archy Macsarcasm and Golcondus in Tragedy a-la-Mode—the fatigue of so much exertion and dressing threw him into a fever—his receipt was £7—not one place was taken in the boxes.

Lewis left Mrs. Lewis at Birmingham and went himself to Liverpool for an engagement of some few nights, where his performances were well attended and he himself was liberally rewarded—on his return to Birmingham he only acted for his wife's bt., when the curtain drew up to £8 and dropt to £12—during his first engagement at Birmingham he had acted Hotspur—Marplot—Touchstone and West Indian—Wilkinson acted Falstaff—Jaques—Cadwallader—Sciolto—Dumont and Mrs. Cole—Aikin acted Horatio and Hastings.

Lewis acted several of his favourite characters at York races—Sep. 6 at Wakefield his name was in the bill for *Antipholis of Syracuse* and *Apprentice*—there were but thirty shillings in the house—he would not act, and the audience was dismissed. (*Wilkinson.*)

---

## MASSINGER.

A new Edition of his works were published in 1779 by Monck Mason—to it are prefixed “Critical

“ Reflections on the old Dramatic Writers addressed “ to Garrick”—they are attributed to Colman and were first published in 1761, but without his name at either time.

He says “ the following pages are meant to contain a vindication of the works of Massinger, who very seldom falls much beneath the works of Shakespeare himself, and sometimes almost rises to a proud rivalry of his chiefest excellencies—they are designed to rescue these admirable pieces from the too general neglect, which they now labour under, and to recommend them to the notice of the public.

“ There is perhaps no country in the world more subordinate to the power of fashion than our own—hence it happens that the public taste is often vitiated—or if by chance it has made a proper choice, it becomes partially attached to one species of excellence, and remains dead to the sense of all other merit, however equal or superior.

“ You have, Sir, in no fulsome strain of compliment, been styled the best Commentator on the works of Shakespeare—but have you not like other commentators contracted a narrow exclusive veneration for your author? has not the contemplation of Shakespeare’s excellencies almost dazzled and extinguished your judgment, when directed to other objects, and made you blind to the merit of his contemporaries? under your dominion have not Beaumont and Fletcher, nay even Jonson, suffered a sort of theatrical disgrace? and has not poor Massinger been permitted to languish in obscurity, and remain almost entirely unknown?

“ To this perhaps it may be plausibly answered, “ that many of our old plays, though they abound “ with beauties, and are raised much above the level “ of later writers, are yet on several accounts unfit “ to be exhibited on the modern stage.

“ But your experience must have taught you, that “ when a piece has any striking beauties, they will “ cover a multitude of inaccuracies, and that a play “ need not be written on the severest plan to please “ in the representation.

“ The old plays are many of them a kind of heterogeneous composition, few of them being strictly “ speaking Tragedy, Comedy, or even Tragi-comedy, “ but rather an undigested jumble of every species “ thrown together—the playbills I have observed “ cautiously style the Merchant of Venice, &c.— “ Plays—and Plays indeed they are; truly such, if “ it be the end of plays to delight and instruct, to “ captivate at once the ear, the eye, and the mind, “ by situations forcibly conceived, and characters “ truly delineated—in point of character our old “ writers far transcend the moderns—the manners “ they represent, it is true, do not prevail at present; “ but is it displeasing or uninstructive to see the “ manners of a former age pass in review before us? “ or is the mind undelighted at recalling the characters “ of our ancestors, while the eye is confessedly “ gratified at the sight of the actors dressed in their “ antique habits?—besides fashion and custom are “ so perpetually changing that some of our later “ plays are grown as obsolete in this particular, as “ those of the first writers—Bobadil is not more remote from modern character than Lord Fopping.

“ ton—it may also be farther considered, that most of  
“ the best characters in our old plays are not merely  
“ fugitive and temporary—they were the delight of  
“ past times, and continue the admiration of the  
“ present.

“ There is one circumstance peculiar to the old  
“ writers of which it is too little to say that it de-  
“ mands no apology—it deserves the highest com-  
“ mendation—I mean the poetical style of their  
“ dialogue—the mere modern critic, whose idea of  
“ blank verse is perhaps attached to that empty swell  
“ of phraseology so frequent in our late Tragedies,  
“ may consider this notion as the effect of bigotry to  
“ our old authors, rather than the result of impartial  
“ criticism—let such an one carefully read over the  
“ works of those writers for which I am an advocate  
“ —there he will seldom or ever find that tumour of  
“ blank verse to which he has been so much accus-  
“ tomed—he will be surprised with a familiar dig-  
“ nity, which, tho’ it rises somewhat above ordinary  
“ conversation, is rather an improvement than per-  
“ version of it—he will soon be convinced that blank  
“ verse is by no means appropriated solely to the  
“ Buskin, but that the hand of a master may mould  
“ it to whatever purposes he pleases; and that in  
“ Comedy it will not only admit humour, but heighten  
“ and embellish it—instances of which might be pro-  
“ duced without number.

“ But to conclude—Have I, Sir, been wasting my  
“ time in vain? or may it be hoped that you will  
“ extend some of that care to the rest of our old  
“ authors, which you have so often lavished on many  
“ a worse writer, than the most inferiour of those

“ here recommended to you ?—In the name of Bur-  
“ bage, Taylor and Betterton I conjure you to do  
“ it !—it is certainly your interest to give variety to  
“ the public taste—encourage new attempts, but do  
“ justice to the old ! the theatre is a wide field ; let  
“ not one or two walks of it alone be beaten, but  
“ lay open the whole to the excursions of genius !

“ Reflect for a moment on the uncommon success  
“ of Romeo and Juliet and Every Man in his Humour !  
“ and then tell me, whether there are not many other  
“ pieces of as ancient a date, which, with proper  
“ curtailments and alterations, would produce a si-  
“ milar effect.

“ If after all, Sir, these remonstrances should  
“ prove without effect, I will turn my back upon  
“ you, and address myself to the lovers of dramatic  
“ composition in general—they I am sure will peruse  
“ those works with pleasure, tho’ they lose the satis-  
“ faction of seeing them on the stage.

“ There are many modern compositions seen with  
“ delight at the theatre, which sicken on the taste in  
“ the perusal ; and the honest country gentleman  
“ who has not been present at the representation,  
“ wonders with what his London friends have been  
“ so highly entertained ; and is as much perplexed at  
“ the *Town-manner* of writing as Mr. Smith in the  
“ Rehearsal—the excellencies of our old writers are  
“ on the contrary not confined to time and place,  
“ but always bear about them the evidences of true  
“ genius.

“ Massinger is perhaps the least known, but not  
“ the least meritorious of any of the old class of  
“ writers—his works declare him to be no mean pro-

“ ficient in the same school—he possesses all the  
“ beauties and blemishes common to the writers of  
“ that age—he has, like the rest of them, in com-  
“ pliance with the custom of the times, admitted  
“ scenes of a low and gross nature, which might be  
“ omitted with no more prejudice to the fable, than  
“ the buffoonery in *Venice Preserved*—for his few  
“ faults he makes ample atonement—his fables are  
“ most of them affecting ; his characters well con-  
“ ceived and strongly supported ; and his diction,  
“ flowing, various, elegant and manly—he was a  
“ very popular writer in his own times, but unac-  
“ countably, as well as unjustly, neglected at present.”

The whole of Colman's remarks are well worth reading ; the above is merely an abridgment of them—it may reasonably be suspected that Garrick was not particularly pleased with this address, as it was a manly appeal to his judgment without any of that flattery of which he was so fond—and it was bad policy to conjure him by the names of Burbage, Taylor and Betterton, as he never wished to hear the name of any actor but one.

Garrick did not think proper to revive any of Massinger's plays in consequence of this appeal—but 2 of them were brought forward in 1779-1780, and 3 more in the course of some few years after—the New way to Pay old Debts was the only one that was successful—that the others did not succeed was no disgrace to Massinger, or to the persons who revived them—as Dangle says, “ *the fault was in the audience.*”

---

## D. L. 1779-1780.

Sep. 18. Smith acted Hamlet — as altered by Garrick.

21. School for Scandal—23. Clandestine Marriage.

28. Stratagem. Boniface = J. Aikin, 1st time : Mrs. Sullen = Mrs. Abington.

Oct. 2. Rule a Wife—5. Beggar's Opera.

7. Not acted 7 years, Miser. Lovegold = Yates : Frederick = Brereton : Ramilie = Palmer : Lappet = Miss Pope : Mariana = Mrs. Brereton.

9. Plain Dealer, and Belphegor.

12. Love for Love. Valentine = Farren, 1st time : Angelica = Miss Farren, 1st time.

16. Othello. Othello = Henry, 1st appearance : Desdemona = Miss Farren, 1st time.

23. Twelfth Night. Viola = Mrs. Robinson, 1st time.

29. Never acted, Critic—in 3 acts, by Sheridan. Puff = King : Sir Fretful Plagiary = Parsons : Sneer = Palmer : Dangle = Dodd : Mrs. Dangle = Mrs. Hopkins : Don Ferolo Whiskerandos = Bannister Jun. : Lord Burleigh = Moody : Leicester = Farren : Tilburina = Miss Pope : Confidant = Mrs. Bradshaw : —the whole was excellently acted—Sir Fretful Plagiary was meant for Cumberland, whose dedication to detraction, prefixed to the Choleric Man, fully entitled him to the appellation of Sir Fretful—and he has been much accused of Plagiarism.

A story was told some years after, that Cumber-

land and Sheridan being in the same box one night in the theatre, the former fell by accident, and as he was getting up again, he was assisted by the latter—on which Cumberland said “it is very kind in you “to assist a falling poet”—“rising you mean” replied Sheridan.

The Prologue is a particularly good one.

“ The Sister Muses, whom these realms obey,  
 “ Who o'er the Drama hold divided sway,  
 “ Sometimes, by evil counsellors, 'tis said,  
 “ Like earth-born potentates have been misled.  
 “ In those gay days of wickedness and wit,  
 “ When Villiers criticiz'd what Dryden writ,  
 “ The Tragic Queen, to please a tasteless crowd,  
 “ Had learn'd to bellow, rant, and roar so loud,  
 “ That frighten'd Nature, her best friend before,  
 “ The blust'ring beldam's company forswore.  
 “ Her Comic Sister, who had wit 'tis true,  
 “ With all her merits, had her failings too,  
 “ And would sometimes in mirthful moments use  
 “ A style too flippant for a well-bred Muse.  
 “ Then female modesty abash'd began  
 “ To seek the friendly refuge of the fan,  
 “ Awhile behind that slight entrenchment stood,  
 “ Till driv'n from thence she left the stage for  
 “ good.  
 “ In our more pious and far chaster times,  
 “ These sure no longer are the Muse's crimes !  
 “ But some complain that, former faults to shun,  
 “ The reformation to extremes has run.  
 “ The frantick Hero's wild delirium past,  
 “ Now insipidity succeeds bombast ;

“ So slow Melpomene’s cold numbers creep,  
 “ Here dulness seems her drowsy court to keep,  
 “ And we are scarce awake, whilst you are fast  
 “ asleep. }  
 “ Thalia, once so ill behav’d and rude,  
 “ Reform’d, is now become an arrant prude,  
 “ Retailing nightly to the yawning pit,  
 “ The purest morals, undefil’d by wit.  
 “ Our author offers in these motley scenes,  
 “ A slight remonstrance to the Drama’s queens,  
 “ Nor let the Goddesses be over nice,  
 “ Free spoken subjects give the best advice,” &c.

In the first act Dangle says “ Now, egad, I think  
 “ the worst alteration is in the nicety of the audience  
 “ —no double entendre, no smart inuendo admitted ;  
 “ even Vanburgh and Congreve obliged to undergo  
 “ a bungling reformation ! ”—To which Sneer re-  
 plies—“ *Yes, and our prudery in this respect is just*  
 “ *on a par with the artificial bashfulness of a Cour-*  
 “ *tezan, who encreases the blush on her cheek in an*  
 “ *exact proportion to the diminution of her modesty* ”  
 —With regard to double entendres and inuendos, Petulant’s opinion is excellent—women show their innocence best by not understanding them—but we live in a very knowing age, and that makes us so nice.

After Puff has been describing the theatrical para-  
 graphs which he puts into the papers, Sneer asks  
 him, if he thinks there are any that are influenced by  
 them—to which Puff answers “ O Lud ! yes Sir—  
 “ *the number of those who go through the fatigue of*  
 “ *judging for themselves is very small indeed !* ”

Nov. 3. *Tempest*—4. *Way of the World.*

5. Provoked Husband—8. Mahomet.

9. Discovery.

11. Hypocrite. Dr. Cantwell = Moody : Darnley = Bensley : Col. Lambert = Palmer, 1st time : Maw-worm = Holcroft : Charlotte = Mrs. Abington.

15. Gamester. Beverley = Henry : Stukely = Palmer : Lewson = Brereton : Jarvis = J. Aikin : Mrs. Beverley = Mrs. Baddeley : Charlotte = Mrs. Sharp, late Miss Hopkins.

17. Runaway. Bella = Miss Farren, 1st time.

18. Trip to Scarborough. Berinthia = Mrs. Farren :—her name stands to the part repeatedly in the Public Advertiser—but in my cut bill for this evening it is Miss Farren—the Public Advertiser adopted the change on the 21st of Jan.—Miss Farren doubtless played the part from Dec. 21 1778—it was quite out of Mrs. Farren's line.

19. School for Fathers. Jenny = Mrs. Wrighten, 1st time.

20. Not acted 10 years, Winter's Tale, as altered by Garrick. Leontes = Smith : Polixenes = Bensley : Florizel = Brereton : Camillo = J. Aikin : Autolicus = Vernon : Clown = Yates : Hermione = Mrs. Hartley : Perdita = Mrs. Robinson : Paulina = Mrs. Hopkins.

22. Bold Stroke for a Wife. Col. Feignwell = Palmer : Obediah Prim = Moody : Periwinkle = Parsons : Sir Philip Modelove = Baddeley : Anne Lovely = Miss Farren.

24. Palmer acted Bobadill, 1st time.

Dec. 1. Winter's Tale, 5th time. Hermione = Miss Farren, 1st time.

2. Never acted, Times. Sir William Woodley =

King : Woodley (his nephew) = Brereton : Counselor Belford (Sir William's particular friend) = Bensley : Col. Mountfort (in love with Louisa) = Palmer : Bromley = J. Aikin : Forward (valet to Woodley) = Baddeley : Lady Mary Woodley = Mrs. Abington : Mrs. Bromley = Miss Pope : Louisa (niece to Sir William—in love with Mountfort) = Mrs. Brereton :—acted 9 times—Woodley and Lady Mary have in the course of four years dissipated an estate of £4000 per Annum—Woodley has a great affection for his wife, and, to avoid giving her uneasiness, conceals the real state of his affairs from her—Sir William is much offended at his nephew's conduct, and has taken a great dislike to Lady Mary—Lady Mary, as soon as she is made acquainted with her husband's pecuniary distresses, proposes of her own accord to retire into the country—this reconciles Sir William to her—Bromley and his wife are fashionable friends to Woodley and Lady Mary—he cheats Woodley, and at last sends bailiffs to arrest him—Mrs. Bromley's friendship vanishes, on Lady Mary's change of fortune—Sir William is rich and generous, but of an impetuous temper—he proposes a match between Belford and Louisa without consulting her—Belford is fully sensible of the disparity of age between himself and Louisa, but he at first listens to Sir William's proposal—when he finds that her affections are engaged, he behaves very honourably—at the conclusion Mountfort marries Louisa with her uncle's consent—this is a pretty good C. by Mrs. Griffith.

13. Never acted, Zoraida. Almaimon (Bey of Egypt) = Smith : Selim (Emperor of the Turks) =

Palmer : Osman (his Vizier) = Bensley : Zirvad (a Dervise) = J. Aikin : Zoraida = Mrs. Yates : Zulima (her friend) = Mrs. Sharp :—acted 8 times—scene Cairo, and the plain around it—Almaimon and Zoraida are mutually in love—she is an orphan who had been brought up at the Court of Egypt—Cairo is besieged by Selim—Almaimon comes to the relief of it—his troops are defeated—Zoraida is brought as a prisoner to Selim—he falls in love with her—Osman is offended with Selim—he offers his assistance to Almaimon—he introduces Almaimon into the tent of Zoraida—Almaimon is disguised as a slave—Almaimon makes an unsuccessful attack on Selim's camp—he again finds his way to the tent of Zoraida—Selim surprises him there—he orders Osman to give up Almaimon to the rage of the soldiers—Osman dresses up a slave as Almaimon, and suffers Almaimon to make his escape—the slave is murdered by the soldiers—Zoraida believes him to have been Almaimon—she pretends to be willing to marry Selim—Almaimon thinks her false—the marriage ceremony is begun—as Zoraida is going to stab herself, Almaimon appears—she drops the dagger—Selim dooms Almaimon to instant death—Zirvad enters—he tells Selim that Zoraida is his sister—a happy catastrophe ensues—this is an indifferent T.—it was written by Hodson Fellow of Trinity College Cambridge—Hodson has endeavoured with much propriety to give an Eastern cast to his characters—the language is rather flowery than natural—and it abounds too much in Similes—Hodson has annexed to his play a Postscript of a considerable length containing observations on Tragedy—they are very good,

and better worth reading than the play itself—his friends at Cambridge compared him to a man with a dark lanthorn, casting a light on every body but himself.

16. Webster acted *Lord Aimworth*, 1st time.

20. Henry 4th pt. 1st. Falstaff = Palmer, 1st time: Prince of Wales = Brereton, 1st time.

27. *Romeo and Juliet*.

29. *Committee*.

Jan. 20. *Provoked Husband*. Manly = Bensley, 1st time.

21. Miss Farren acted *Berinthia*.

24. Not acted 25 years, *Julius Cæsar*. Brutus = Palmer: Antony = Smith: Cassius = Henry: Julius Cæsar = Packer: Casca = J. Aikin: Octavius = Farren: Plebeians = Baddeley, Holcroft, &c.: Calphurnia = Miss Sherry: Portia = Mrs. Baddeley:—acted about 6 times.

26. *Double Deception*—for the benefit of the author's heirs.

28. Mrs. Robinson acted *Rosalind*, 1st time.

Feb. 15. *Julius Cæsar*, 3d time. Cassius = Bensley.

22. *Rivals*. Faulkland = Brereton, 1st time: Lydia Languish = Miss Farren, 1st time.

28. *Maid of the Oaks*. Hurry = Parsons: Old Groveby = Baddeley.

March 4. *Old Batchelor*. Belinda = Miss Farren, 1st time.

14. Vernon acted Ben for his bt.

16. Palmer acted Fainall for his bt.

April 1. Bensley's bt. *Suspicious Husband*. Mrs.

Strictland = Mrs. Brereton, 1st time : Clarinda = Mrs. Abington.

3. Dodd's bt. Not acted 20 years, Inconstant. Young Mirabel = Farren : Duretete = Dodd : Old Mirabel = Parsons : Petit = Lamash : Bizarre = Miss Farren : Oriana = Mrs. Robinson :—with Christmas Tale.

4. Brereton's bt. Clandestine Marriage, with, never acted, School of Eloquence. Vernon—Parsons—Moody — Bannister — Baddeley — Bannister Jun.—Lamash, &c.—this Interlude is attributed to Mrs. Cowley—it is not printed—it was intended to ridicule the number of debating societies, which at this time were opened, and frequented. (B. D.)

5. Miss Farren's bt. School for Scandal, (she did not act) with, not acted 7 years, Citizen. Old Philpot = Baddeley : Young Philpot = Dodd : Maria (for that night only) = Miss Farren.

6. Suspicious Husband. Frankly = Farren, 1st time.

7. Mrs. Robinson's bt. As you like it. Jaques (for that night only) = Henderson : Rosalind = Mrs. Robinson, 2d time.

8. West Indian, with Fortunatus, 35th time.

10. Richard the 3d = Smith : Richmond = Brereton :—Palmer was ill.

14. Runaway, with, never acted, Artifice. Sir Benjamin Brief = Parsons : Bevil = Vernon : Charles (son to Sir Benjamin) = Lamash : Bowling = Bannister : Mrs. Bobbin = Mrs. Hopkins : Margaritta (maid to Eliza) = Mrs. Wrighten : Eliza (daughter to Sir Benjamin) = Miss Wright :—acted about 6

times—Bevil and Eliza are mutually in love—her father means her to marry his nephew, Young Bobbin—Bevil assumes the character of Young Bobbin—he marries Eliza—Mrs. Bobbin reconciles Sir Benjamin to the young couple—Mrs. Bobbin was a manufacturer of lace—she is now seized with a military mania—she interlards all her conversation with military phrases—this C. O. was written by Miles—it is a poor piece.

17. Baddeley's bt. Alexander the Great. Statira = Mrs. Robinson :—with Critic.

18. Henry's bt. Cymbeline. Posthumus = Henry : Jachimo = Smith : Imogen = Mrs. Robinson, 1st time.

21. For bt. of Bannister Jun. By particular desire, Hamlet, *as written by Shakspeare*. (Garrick's alteration seems never to have been acted after this night) Hamlet = Bannister Jun., 1st time : Ghost = Henry :—with Critic, 43d time.

22. Farren's bt. Rivals. Faulkland = Farren : Julia = Mrs. Farren, 1st time :—with Who's the Dupe? Granger, 1st time = Palmer. (probably Farren.)

29. Holcroft acted Malvolio, and Dr. Last, for his bt.

May 4. For bt. of Fosbrook, Box book-keeper. Rule a Wife, with Irish Widow. Mrs. Brady = Mrs. Robinson, 1st time :—with the Epilogue song.

8. J. Aikin acted Sir Oliver Surface, 1st time.

20. Twelfth Night. Olivia = Miss Farren 1st time, with a Song.

24. Winter's Tale, (15th time or more) with, never acted, Miniature Picture—this play is printed without the names of the performers—the following

cast is from the manuscript in the B. M.—Belvil = Palmer : Camply = Brereton : Lord Macgrinnon = Parsons : Miss Loveless = Miss Farren : Eliza Camply = Mrs. Robinson : Mrs. Arabella Loveless = Miss Sherry :—acted 4 times—Belvil and Eliza Camply are mutually in love—they have had a slight quarrel, and Belvil out of pique had paid his addresses to Miss Loveless—Miss Camply assumes the dress of a man, and the name of Sir Harry Revel—Miss Loveless, who is a coquette, gives encouragement both to Belvil and Sir Harry—she prevails on Belvil to lend her a Miniature Picture of Miss Camply, which Miss Camply had given him—Sir Harry gets the picture from Miss Loveless—he shows it to Belvil—they quarrel about it, and agree to fight—Miss Camply goes to the place of appointment in her female dress—she and Belvil are reconciled—Lord Macgrinnon pays his addresses to Miss Loveless, but not in an honourable way—she promises to meet him in an arbour—John, the gardener, at the appointed time plays the engine on the arbour, and Lord Macgrinnon gets completely wet—Susan meets him instead of her mistress—John is jealous and beats Lord Macgrinnon—the company laughs at him—Miss Loveless agrees to marry Camply, if upon farther acquaintance they should not change their minds—this is a moderate C. in 3 acts—it was written by Lady Craven, afterwards Margravine of Anspach—in her advertisement she tells us that she publishes it at the request of several of her friends, who saw it *misrepresented* at D. L.—Sheridan's Prologue is said to have been so much approved of, that the audience called for it again at the end of the play, and waited

till King, who was gone home, could return to speak it.

31. The theatre closed with Rule a Wife and Miniature Picture, 4th time. (*Bills from Mr. Woodfall.*)

As the Miniature Picture was never acted after that evening, and as the Prologue was so successful, Sheridan very properly made use of it again as the Prologue to Pizarro—that is to say, he took the first 30 lines and added 2 more—the original Prologue, consisted of 80—the middle part was as follows—

“ And true it is, things lately were *en traine*  
 “ To woo the Gallic Muse at Drury Lane ;  
 “ Not to import a troop of Foreign elves,  
 “ But treat you with French actors—in ourselves ;  
 “ A friend we had, who vow’d he’d make us speak  
 “ *Pure flippant French*—by contract—in a week,  
 “ Told us ‘twas time to study what was good,  
 “ Polish, and leave off being understood ;  
 “ That crowded audiences we thus might bring  
 “ To Monsieur Parsons and Chevalier King :  
 “ Or should the Vulgars grumble now and then,  
 “ The Prompter might translate—for Country  
 “ Gentlemen.  
 “ Straight all subscrib’d—Kings, Gods, Mutes,  
 “ Singer, Actor—  
 “ A Flanders Figure-dancer our Contractor.  
 “ But here I grieve to own, tho’t it be to you,  
 “ He acted—e’en as most Contractors do,  
 “ Sold what he never dealt in, and th’ amount  
 “ Being first discharg’d, submitted his account :  
 “ And what th’ event? their industry was such,  
 “ *Dodd* spoke good Flemish, *Bannister* bad  
 “ Dutch;

“ Then the rogue told us, with insulting ease,  
 “ So it was Foreign it was sure to please :  
 “ Beaux, Wits applaud, as Fashion should com-  
 “ mand,  
 “ And Misses laugh—to seem to understand”—

—after an address to the Ladies—it concluded thus—

“ But if the men presume your pow’r to awe,  
 “ Retort their churlish Senatorial law :  
 “ This is your House—and move—the gentle-  
 “ men withdraw :  
 “ Then they may vote, with envy never ceasing,  
 “ *Your Influence has encreas’d and is encreasing.*  
 “ But there, I trust, the resolution’s finish’d ;  
 “ Sure none will say—*It ought to be diminish’d.*”

the last 4 lines allude to the celebrated vote of the House of Commons “ that the Influence of the Crown had increased, was increasing, and ought to be diminished ”—there is also an allusion to a Member of that House, who had lately moved that the Ladies should withdraw—and to another Member, who after quoting some French, said, “ I trans-“ late for the benefit of the Country Gentlemen.”

The Gentleman’s Magazine for Dec. 1780 has the Epilogue to the Miniature Picture, as spoken by the Hon. Mrs. Hobart at Lady Craven’s private theatre near Newbury, and by Mrs. Abington at D. L.—Mrs. Hobart was a good actress.

Mrs. Mary Robinson left the stage at the close of this season—On Dec. the 3d the Winter’s Tale was acted by command of their Majesties—when Mrs. Robinson went into the Greenroom dressed as

Perdita, Smith exclaimed “ By Jove you will make “ a conquest of the Prince for you look handsomer “ than ever ”—Smith proved a true prophet, and some few days after, she received, through the hands of a Nobleman, a letter addressed to Perdita, and with peculiar propriety signed Florizel—many other letters passed, and in consequence of Florizel’s attachment, she quitted the stage—the particulars of this connexion may be seen in her Memoirs—Florizel was never remarkable for the constancy of his attachments, and finally separated from her in the course of 1781—in 1783 she obtained a grant of £500 a year, to which she was justly entitled, as she had quitted a lucrative profession at the particular request of Florizel—she had at one time resolved to return to the stage, but some friends, whom she consulted, were afraid that the public would not suffer her to make her re-appearance—it is impossible to say what would have been the result of her coming on the stage again, but most certainly no good reason can be assigned why she should not have been received according to her theatrical merit.

*Mrs. Robinson's characters.*

D. L. 1776-1777. Juliet—Statira—\*Amanda in Trip to Scarborough—Fanny in Clandestine Marriage.

1777-1778. Ophelia—Lady Anne—Lady in Comus—Emily in Runaway—Araminta in Confe-

deracy—Octavia in All for Love—Lady Macbeth for her bt.—\*in Lucky Escape.

1778-1779. \*Lady Plume in Camp—Palmira in Mahomet—Miss Richly in Discovery—\*Alinda in Law of Lombardy—Jacintha in S. H.—Fidelia in Plain Dealer.

1779-1780. Viola in Twelfth Night—Perdita in Winter's Tale—Rosalind—Oriana in Inconstant—Imogen—Irish Widow—\*Eliza Camply in Miniature Picture.

\* *Originally.*

In her Memoirs she is said to have acted Araminta in the Old Batchelor.

---

### C. G. 1779-1780.

Henderson and Miss Younge were engaged from D. L.—Henderson's Salary at D. L. had been £10 per week, but was considered by him as equal to £15, as Sheridan undertook to satisfy the Bath Manager for Henderson's forfeiture of £300—this was done; and Sheridan very fairly argued that the

forfeiture was equally paid, whether in money or property—at the close of two years, Henderson refused to re-engage for 12 Guineas a week without a promise of 15 for the two ensuing seasons—this not being complied with, he engaged at C. G. and (if Ireland be correct) at £12 per week only—it is not impossible that he might engage at C. G. on a smaller salary for the sake of having a larger range of characters—Smith stood in his way at D. L.—in one of his letters he makes a point of having an equal salary and equal rank with Smith.

Sep. 20. Henry 5th. King = Wroughton : Chorus = Hull.

22. Duenna. Carlos = Mrs. Kennedy, 1st time :—she played the part 12 times in the course of the season.

24. As you like it. Touchstone = Edwin, 1st appearance there : Jaques = Clarke : Orlando = Lewis : Adam = Hull : Rosalind = Mrs. Bulkley : Audrey = Mrs. Pitt :—with Midas. Midas = Edwin : Apollo = Mattocks : Pan = J. Wilson, 1st time : Nysa = Mrs. Mattocks : Daphne = Miss Brown : Mysis = Mrs. Wilson :—Edwin was engaged chiefly with a view to his acting of Punch—see Nov. 30. (*Edwin's Life.*)

27. Conscious Lovers. Indiana = Mrs. Hartley :—with, never acted, the Device—this Farce was acted twice—but with much opposition—see Feb. 2.

Oct. 1. Not acted 6 years, Every Man in his Humour. Kitely = Wroughton : Bobadill = Lee Lewes : Brainworm = Wilson : Master Stephen = Edwin : Old Knowell = Hull : Downwright = Clarke : Dame Kitely = Mrs. Bulkley.

Oct. 4. Fair Penitent. Sciolto = Clarke : Calista = Mrs. Yates.

8. Lady of the Manor, and Touchstone.

11. Orphan. Monimia = Mrs. Hartley, 1st time.

13. Never acted there, Bondman. Pisander = Wroughton : Leosthenes = Lewis : Timoleon = Aikin : Archidamus = Clarke : Timagoras = Whitfield : Cleon = Wilson : Asotus = Quick : Cleora = Mrs. Yates : Corisca = Mrs. Pitt :—Edwin and Mrs. Jackson acted —probably—Gracculo and Timandra :—performed 7 times—the Bondman was revived with some alterations—these alterations were attributed to Cumberland—they consisted chiefly in reforming the comic scenes—for the plot see D. L. June 8 1719.

16. Maid of the Mill. Sir Harry Sycamore = Edwin.

18. Macbeth. Macbeth = Henderson : Macduff = Clarke : Banquo = Wroughton : Malcolm = Whitfield: Duncan = Hull : Hecate = Reinhold : Witches = Quick, Mrs. Pitt and Brunsdon: Lady Macbeth = Mrs. Hartley :—Ireland says—“ when Henderson “ appeared with the daggers after the murder of “ Duncan, I think the countenance of horror and “ remorse which he assumed, was equal to any exhibition I ever saw upon the stage, and much critical knowledge of the character was displayed through “ the whole ; yet in the other scenes he wanted the “ speaking terrors of Garrick’s look and action, which “ can no more be described than they can be equalled.”

20. Bondman, with, Never acted, Plymouth in an Uproar. Ben (a drunken sailor) = Vernon : Lieutenant Beauclerk = Mattocks : Lord Heartless = Brunsdon : Charles Wilson = Robson : Emilia = Miss

Brown : Sukey (her maid) = Mrs. Kennedy : Miss Freeman = Mrs. Whitfield :—acted 9 times—Beauchlerk and Emilia fall mutually in love—he rescues her from Lord Heartless—and at the conclusion they are married—the French fleet is off Plymouth—the town is consequently in an uproar—a body of Miners arrive—Ben says to them—“ Minors are you ; you’ll be sweet creatures by the time you are of age”—this musical Farce is attributed to Neville—it is poor stuff.

23. Henry 4th pt. 1st. Falstaff = Henderson : Hotspur = Peile, 1st time : King = Clarke : Prince of Wales = Lewis : Sir Richard Vernon = Hull : Francis = Edwin : Poins = Robson : Lady Percy = Mrs. Hartley : Hostess = Mrs. Pitt.

29. Comedy of Errors—as before.

Nov. 1. Richard 3d. Richard = Henderson : Henry 6th = Clarke : Richmond = Wroughton : Buckingham = Hull : Queen = Mrs. Jackson.

4. Not acted 6 years, Inconstant. Young Mirabel = Wroughton : Duretete = Lewis : Old Mirabel = Edwin : Bisarre = Mrs. Mattocks : Oriana = Mrs. Lessingham.

6. Suspicious Husband. Clarinda = Miss Farren from D. L.

8. Romeo and Juliet—as before.

10. Never acted, the Duke of Milan—taken from Massinger and Fenton. Duke of Milan = Henderson : Francisco = Aikin : Marcelia = Miss Younge :—acted 3 times—this alteration is not printed—it is attributed to Cumberland—the plot of the Duke of Milan, in the leading circumstance of it, is borrowed from the story of Mariamne—see D. L. March 9

1816—but the language of Massinger is so different from that of Fenton, that it seems impossible to have made them coalesce with any degree of propriety.

11. Macklin acted Shylock and Sir Archy.

12. Duke of Milan, with, Never acted, William and Nanny. William = Gentleman, his 1st appearance : Hearty (a Farmer) = Wilson : Sir Charles O'Shannon = Moody from D. L. : Nanny (daughter to Hearty) = Miss Brown : Dame Hearty = Mrs. Webb, her 1st appearance there : Old Woman = Mrs. Pitt :—acted 10 times—William and Nanny are mutually in love—Hearty approves of their union—Dame Hearty wants her daughter to marry Sir Charles—at the conclusion, the Old Woman enters—she says that the pretended Sir Charles is only a bagpiper and her husband—this musical trifle is attributed to Goodenough—it had been acted at C. G. in 1768 as the Cottagers—Sir Charles was then really a baronet.

13. Not acted 12 years, Merry Wives of Windsor. Falstaff = Henderson : Ford = Wroughton : Sir Hugh Evans = Edwin : Dr. Caius = Wewitzer : Shallow = Wilson : Slender = Quick : Page = Hull : Mrs. Ford = Miss Younge : Mrs. Page = Mrs. Bulkley : Mrs. Quickly = Mrs. Pitt.

16. Twin Rivals. Aurelia = Mrs. Bulkley.

20. Merchant of Venice. Portia = Mrs. Bulkley :—when Mrs. Bulkley entered she was much hissed ; she came forward and said, “ that as an actress she “ had always done her best to oblige the Public ; and “ as to her private character, she begged to be excused”—the Public has certainly nothing to do with the private character of a performer, but Mrs. Bulk-

ley's was to be sure rather a singular case—she had lived several years with a well-known actor—he came home one day *mal a propos* and found her in bed with his son.

22. Henderson acted Hamlet.
23. Wonder. Violante = Mrs. Bulkley.
25. Love makes a Man. Don Lewis = Quick, 1st time.
27. She Stoops to Conquer.
30. Busy Body, with, Never acted, the Mirror, or Harlequin Every-where. Harlequin = W. Bates : Punch = Edwin : Belphegor = Reinhold : Jupiter = Robson : Pluto = Baker : Ceres = Mrs. Kennedy : &c.—acted 37 times——this piece is attributed to Dibdin—it was brought forward on Dec. 27 with alterations and additions—Harlequinades being generally Pantomimes, the two words have very improperly been considered as synonymous—hence this piece is called in the bills a Burletta-Pantomime—and in the title page when printed, a Pantomimical Burletta—tho' in fact it consists of 3 acts of dialogue and songs—Harlequin is carried to hell by Belphegor ; but is allowed to return to earth on condition of bringing Pluto, a girl of 16, who is a virgin in thought, word, and deed—Belphegor furnishes Harlequin with a Mirror, the surface of which turns black, when any woman looks into it, who does not answer the description—Harlequin makes one excellent remark — “ if you roast all who cheat the “ nation, you must very often be damnably put to it “ for spits”—Cato Major said—“ *Fures privato-“ rum furorum in nervo atque in compedibus ætatem*

*“agunt; fures publici in auro atque in purpurâ.”*  
(Aulus Gellius.)

Dec. 1. West Indian—3. All in the Wrong.  
6. Richard 3d. Queen = Mrs. Hartley: Lady Anne = Mrs. Jackson.  
9. Fatal Falsehood—repeated on the 13th.  
11. Never acted there, Chances. Don John = Henderson: Don Frederick = Wroughton: Duke = Peile: Petruchio = Whitfield: Antonio = Quick: 1st Constantia = Mrs. Bulkley: 2d Constantia = Miss Younge: Mother in law = Mrs. Green: Landlady = Mrs. Pitt.  
16. Oroonoko = Gentleman, 1st appearance: Imoinda = Mrs. Hartley.  
17. As you like it. Touchstone = Quick: Jaques = Henderson, 1st time: Rosalind = Miss Younge.  
21. Theatrical Fund. Henry 4th. Hotspur = Wroughton: Prince of Wales = Bannister Jun. from D. L.  
23. Duenna, with Country Wife. Pinchwife = Hull: Sparkish = Lee Lewes: Country Wife = Mrs. Wilson.  
31. Much ado about Nothing. Benedick = Henderson: Leonato = Hull: Don Pedro = Wroughton: Claudio = Whitfield: Dogberry = Quick: Town Clerk = Edwin: Beatrice = Miss Younge: Hero = Mrs. Lessingham.  
Jan. 3. King Lear. Lear = Henderson: Edgar = Lewis: Bastard = Aikin: Kent = Clarke: Gloster = Hull: Cordelia = Miss Younge.  
7. Way to keep him. Lovemore = Wroughton: Sir Bashful Constant = Quick: Sir Brilliant Fashion

≤ Lewis : William = Lee Lewes : Widow Belmour  
 = Miss Younge : Mrs. Lovemore = Mrs. Bulkley :  
 Lady Constant = Mrs. Lessingham : Muslin = Mrs.  
 Green :—with, never acted there, Flitch of Bacon.  
 Tipple = Edwin : Major Benbow = Wilson : Capt.  
 Wilson = Reinhold : Capt. Greville = Leoni : Eliza =  
 Miss Brown.

8. Merchant of Venice. Jessica = Mrs. Wilson,  
 1st time.

12. Countess of Salisbury. Alwin = Henderson,  
 1st time : Raymond = Wroughton : Grey = Clarke :  
 Countess = Miss Younge.

17. Not acted 7 years, Siege of Damascus. Pho-  
 cyas = Wroughton : Caled = Aikin : Eumenes =  
 Hull : Abudah = Clarke : Daran = L'Estrange : Eu-  
 docia = Mrs. Hartley.

18. Never acted, Shepherdess of the Alps. Mar-  
 quis of Bellemine = Wilson : Young Bellemine (his  
 son) = Vernon : Abbé de la Mouche = Robson :  
 Guillot (in love with Jeannotte) = Quick : Count  
 Triste = Edwin : Blaise (a peasant) = Reinhold :  
 Adelaide (the Shepherdess of the Alps) = Mrs. Mat-  
 tocks : Jeannotte (in love with Guillot) = Mrs. Wil-  
 son : Marchioness = Mrs. Pitt :—acted 3 times—  
 Adelaide is inconsolable for the loss of her husband  
 —she had built a tomb to his memory, and had resi-  
 ded near it for about two years—Young Bellemine  
 is so charmed with the accounts which he has heard  
 of her, that he turns shepherd for her sake—the  
 Marquis and his wife, with the Abbé and the Count,  
 arrive at the village in Savoy where the scene lies—  
 the Abbé attempts to carry off Adelaide by force—  
 she is rescued by young Bellemine—at the conclu-

sion she is, but with difficulty, prevailed on to marry him—the Count makes love to Jeannotte, supposing her to be the Shepherdess of the Alps—this Opera in 3 acts is attributed to Dibdin—it is a poor piece.

25. Not acted 5 years, Rule a Wife. Leon=Henderson : Copper Captain=Lewis, 1st time : Estifania=Miss Younge, 1st time : Margarita = Mrs. Jackson : Old Woman = Mrs. Pitt.

Feb. 1. Never acted, Widow of Delphi, or the Descent of the Deities—this musical Drama in 5 acts was written by Cumberland—it was acted 6 times—the performers were—Lewis—Quick—Edwin—Wilson—Lee Lewes—Mattocks—Mrs. Hartley—Miss Brown—Mrs. Wilson and Mrs. Kennedy—the songs only are printed—and even they are printed (contrary to the usual practice) without the D. P.—it appears, however, that Megadorus—Mercurius—Lucretia—Apollo—Venus—Philænis and Pertinax—were some of the characters.

Cumberland in his Life says, that he had bestowed such frequent revisions and corrections on the manuscript, that he conceived, if ever it should be printed, it would be considered, as one of his most classical and creditable productions—such being his opinion, it is very strange that it should not have been published in his posthumous works—this is the more to be regretted as one's curiosity is naturally excited to know how Cumberland handled a subject so different from the usual subjects of the Drama—to have written the dialogue with propriety must have been a difficult task.

Venus in one of the songs says—

“ With meek devotion let me dwell

“ Where pensive tolls the vesper bell.”

this allusion to Vespers is absurd — Pertinax and Lucretia are Roman names—seemingly introduced with impropriety—for as the Deities descend, one can hardly suppose that Cumberland meant his piece to take place after the Romans were masters of Greece.

2. Widow of Delphi, with, 1st time, the Deaf Lover—altered from the Device. Meadows = Lee Lewes : Old Wrongward (guardian to Sophia) = Wilson : Canteen (servant to Meadows) = Robson : Young Wrongward = Whitfield : Betsy Blossom = Mrs. Wilson : Sophia = Mrs. Morton :—acted 15 times—Meadows and Sophia are mutually in love—Old Wrongward wants her to marry his son—Meadows disguises himself as an old man—he pretends to be very deaf, and to take Wrongward’s house for an inn—Meadows when disguised is a very good character—the rest of the Farce has nothing to recommend it—it was written by Pilon.

17. Comus. Euphrosyne = Miss Catley.

19. Beggar’s Opera. Mrs. Peachum = Mrs. Webb.

22. Never acted, Belle’s Stratagem. Dericourt = Lewis : Hardy = Quick : Sir George Touchwood = Wroughton : Flutter = Lee Lewes : Saville = Aikin : Courtall = Robson : Villers = Whitfield : Letitia Hardy = Miss Younge : Mrs. Racket = Mrs. Mattocks : Lady Frances Touchwood = Mrs. Hartley : Miss Ogle = Mrs. Morton : Kitty Willis = Miss

Stewart :—Edwin's name was in the bill the first two nights—acted 28 times—this C. was written by Mrs. Cowley—it is certainly a good play—but the success which it has met with, is perhaps greater than it deserved — Letitia's conduct is not very natural—Doricourt's feigned madness is a forced incident—and the manner in which the bulfinch is mentioned, is contemptible.

March 4. Golden Pippin. Juno = Miss Catley.

14. Henderson's bt. Provoked Wife. Sir John Brute = Henderson, 1st time : Heartfree = Aikin : Constant = Wroughton : Lady Fanciful = Mrs. Mattocks : Lady Brute = Mrs. Bulkley :—with Garrick's Ode on Shakspeare. Henderson recited the Ode—the vocal performers were Reinhold, Miss Brown, Mrs. Morton and Mrs. Kennedy.

18. For bt. of Lewis. Not acted 20 years, Double Gallant. Atall = Lewis : Sir Solomon Sadlife = Quick : Careless = Wroughton : Clerimont = Whitfield : Capt. Strut = Brunsdon : Lady Sadlife = Miss Younge : Lady Dainty = Mrs. Mattocks : Clarinda = Miss Ambrose : Sylvia = Mrs. Lewis, late Miss Leeson : Wishwell = Mrs. Wilson :—with, never acted, the School for Scandal Scandalized—for that night only—and Flitch of Bacon—the Interlude is not printed.

29. Miss Catley's bt. Jovial Crew, and Comus.

April 3. Wroughton's bt. Woman's a Riddle. Sir Amorous Vainwit = Lee Lewes : Courtwell = Lewis : Col. Manly = Wroughton : Vulture = Wilson : Aspin = Quick : Miranda = Mrs. Mattocks : Lady Outside = Miss Younge.

10. Aikin's bt. Alexander the Great. Alexan-

der = Wroughton : Clytus = Aikin : Statira = Mrs. Hartley : Roxana = Miss Younge.

11. Mrs. Green acted the Duenna for her last bt.  
 12. Clarke's bt. Amphitryon. Jupiter = Lewis : Sosia = Quick : Amphitryon = Wroughton : Gripus (for that night only) = Clarke : Mercury = Whitfield : Alcmena = Mrs. Hartley : Phædra = Mrs. Mattocks.

19. Quick's bt. Never acted, Volunteers, or Taylors to Arms ! Thimble (a taylor) = Quick : Ploughshare = Wilson : Capt. Heartfree = Reinhold : Serjeant = Robson : &c. — with Double Gallant—(Capt. Strut is not in the bill)—and, not acted 18 years, Rival Queens, or the Life and Death of Alexander the Little. Alexander = Quick, his 1st appearance in Tragedy : Clytus = Wilson : Cassander = Lee Lewes : Roxana = Mrs. Wilson : Statira = Mrs. Webb :—this Farce was repeated the next night.

Volunteers, or Taylors to Arms, is a contemptible Farce in one act—the author, when he printed it, had the modesty to call it a Comedy—Thimble and Ploughshare enlist for soldiers under the Captain to avoid a press-gang.

21. Wilson's bt. Not acted 28 years, (acted Feb. 15 1762) Pilgrim. Pedro = Lewis : Alphonso = Wilson : Roderigo = Aikin : Mad Scholar = Lee Lewes : Mad Welchman = Edwin : Juletta = Mrs. Wilson : Alinda = Mrs. Bulkley :—with, never acted, the Elders—the names of the performers only were in the bill—the Farce was printed without the names of the performers—the cast was probably—Sir Valentine Sedgmore = Wilson : Humphrey Sedgmore = Wewitzer : Charles Manley = Whitfield :

**Louisa Balmer** = Mrs. Morton : **Kitty** (her maid) = Mrs. Wilson :—acted 4 times—Sir Valentine and Humphrey Sedgmore are brothers and guardians to Louisa—each of them wishes to marry her—at the conclusion, they see the folly of an union with a girl whose years are in such disproportion to their own—they resign her to Charles Manley—this is not a very bad Farce.

22. **Edwin's bt.** **Much ado, and Buxom Joan.**

25. **Hamlet**, with, never acted, **Siege of Gibralter.**

**Ben Hassan** (a Moor) = Quick : **Ensign Beauclerc** = Mattocks : **Major Bromfield** = Reinhold : **Woolwich** = Edwin : **Serjeant O'Bradley** (an Irishman) = Egan : **Serjeant Trumbull** (a Scotchman) = Wilson : **Zayde** (daughter to Ben Hassan) = Mrs. Morton : **Jenny** (her maid) = Mrs. Wilson : **Moll Trumpet** = Mrs. White :—**Muley**, a part of some little importance, is omitted in the D. P. of the piece as printed—it was no doubt acted by Whitfield, whose name is in the bill—performed about 5 times—this musical Farce was written by Pilon—it is a temporary piece—at the conclusion, Rodney's fleet appears in the Bay, after his victory over the Spaniards—Pilon has added a slight love episode—Ben Hassan attempts to carry off his daughter to Barbary—he and his party are seized by the direction of Beauclerc—Ben Hassan is confined in a dark room at Major Bromfield's—he thinks he is in a dungeon, and expects to be hanged for a spy—Major Bromfield tells him, that he is pardoned at the intercession of Beauclerc, who has married Zayde—the small part of Moll Trumpet is good—it was perhaps borrowed from Sue Frowzy in Plot and no Plot.

28. Peile's bt. Volunteers, with Merry Wives.  
Ford = Peile, 1st time :—and Deaf Lover, 15th time.

May 1. Wild's bt. Tamerlane. Tamerlane = Henderson, 1st time : Bajazet = Aikin, 1st time : Moneses = Wroughton : Arpasia = Miss Younge : Selima = Mrs. Jackson.

5. Mrs. Wilson acted Louisa in the Duenna for her bt.

12. Henderson acted Shylock.

26. Mrs. Green made her last appearance on the stage in Mrs. Hardcastle.

June 1. Mrs. Bellamy's bt. Jane Shore. Jane Shore = Mrs. Yates : Alicia = Mrs. Bellamy :—she had not acted for 6 or 7 years ; she speaks of herself as being so frightened that Miss Catley in a manner forced her on the stage. (*From my own bills—some few from Mr. Field.*)

Mrs. Green died at her house at Jacob's Well Bristol in the winter of 1791 — Hippisley's other daughter, who had been many years on the London stage as an inferior actress, was in the York company in 1766—she was then Mrs. Fitzmaurice—she afterwards went to Bath, where Keasberry was very kind to her—(*Wilkinson*)—she was one of the dressers in the theatre.

Mrs. Green was an excellent actress ; correctness and vivacity distinguished her performance—she was peculiarly unfortunate in being on the stage at the same time as Mrs. Clive ; otherwise she would have been the first performer in her line—no actress has appeared since her time, who has been equal to her—among the best characters which she performed, latterly, may be reckoned—Mother in law in the

Chances — Mrs. Hardcastle — Duenna and Mrs. Malaprop.

*Mrs. Green's characters—selection only.*

Her name as Miss Hippisley, was in the bill for Cherry, on her father's bt. at C. G. March 18 1735, yet when she acted Rose at D. L. Jan. 11 1740, it is said to be her 1st appearance on any stage—her name stands to Rose as Miss Jane Hippisley—her sister Miss E. Hippisley's 1st appearance was not till 1741-1742 at G. F.

Goodman's Fields 1740-1741. Miss Prue—Miss Jenny in P. H.—Anne Page—Perdita in W. T.—Mrs. Vixen—Beatrice in Anatomist—Miss Lucy in V. U.—Columbine—Lappet.

1741-1742. \*Kitty Pry in Lying Valet—Ophelia—Lavinia in Fair Penitent—Foible—Inis—Edging.

C. G. 1742-1743. Prince Edward in Richard 3d—Miss Hoyden—Juletta in Pilgrim.

1743-1744. Mademoiselle in P. W.—Corinna in Confederacy.

1744-1745. Mrs. Slammekin—Mrs. Flareit in Love's last Shift.

1745-1746. Miss Notable—Mrs. Fardingale in Funeral—Patch—Nerissa in Merchant of Venice—Phillis in C. L.

1746-1747. \*Miss Biddy in Miss in her Teens—\*Lucetta in S. H.

D. L. 1747-1748. As Mrs. Green—Party in Constant Couple—Dorinda in Tempest.

1748-1749. Flora in *She wou'd and she wou'd not*—Margaret in *New way to pay old debts*—Maria in *Twelfth Night*—Maria in *George Barnwell*—Lucy Lockit.

1749-1750. Lucy in *George Barnwell*.

1750-1751. Dorcas in *Mock Doctor*.

At Dublin 1751-1752—and probably in 1753-1754.

C. G. 1754-1755. Lady Froth in *Double Dealer*.

1756-1757. Combrush in *Honest Yorkshireman*—Fine Lady in *Lethe*.

1757-1758. Nell in *Devil to Pay*—Catharine in *C. and P.*

1758-1759. *Æ*Emilia in *Othello*.

1761-1762. Doll Tearsheet in *Henry 4th part 2d.*

1763-1764. \*Dimity in *What we must all come to*—Mrs. Termagant in *Upholsterer*.

1767-1768. Mrs. Heidelberg—\*Lady Mary Oldboy in *Lionel and Clarissa*—Muslin in *Way to keep him*—Flippanta in *Confederacy*.

1768-1769. Lady Freelove—Lucy in *Guardian*.

1769-1770. \*Mrs. Cross in *Man and Wife*—\*Lady Dove in *Brothers*—Tag in *Miss in her Teens*.

1770-1771. Ursula in *Padlock*—Old Maid.

1771-1772. Mysis in *Midas*—Lettice in *Intriguing Chambermaid*.

1772-1773. \*Mrs. Grub in *Cross Purposes*—\*Mrs. Hardcastle—Fillagree in *Trip to Scotland*.

1773-1774. Lady Rusport—Johayma in *Don Sebastian*.

1774-1775. \*Mrs. Malaprop.

1775-1776. Lady Wrangle in *Refusal*—\*Duenna.

1777-1778. Mrs. Sneak—Mrs. Cadwallader.

1778-1779. \*Lady Catherine Rouge in *Invasion*.

1779-1780. Mother in law in **Chances**.  
 She acted the **Irish Widow** at Bristol July 4th  
 1781.

\* *Originally.*

Mrs. Hartley left the stage at the close of this season—she was a very beautiful woman, and a good actress in parts that were not beyond her powers—her forte was tenderness not rage—her personal appearance made her peculiarly well qualified for such parts as **Elfrida** and **Rosamond**.

*Mrs. Hartley's characters—selection only.*

C. G. 1772-1773. **Jane Shore**—**Queen Catharine**—\***Elfrida**—\***Orellana in Alzuma**—**Alcmena in Amphitryon**—**Lady Macbeth**—**Statira**—**Ismena in Timanthes**—**Cleopatra in All for Love**—\***Rosamond in Henry 2d**—**Portia in Julius Cæsar**—**Lady Jane Gray**—**Juliet**.

1773-1774. **Hermione in W. T.**—**Mariamne in ditto**—**Lady Percy**—**Almeyda in Don Sebastian**—**Queen in Spanish Fryar**.

1774-1775. **Andromache in D. M.**—\***Cleonice in ditto**.

1775-1776. **Marcia in Cato**.

1776-1777. **Indiana**—**Ethelinda in Royal Convert**—\***Evelina in Caractacus**—**Almeria in M. B.**—\***Isabella in Sir Thomas Overbury**—\***Miss Neville in**

Know your own Mind—Olivia in Twelfth Night—Miss Willoughby in Word to the Wise—Sigismunda.

1777-1778. Cordelia — Desdemona — Queen in Richard 3d—Leonora in Revenge.

1778-1779. \*Rena in Buthred—Abbess in Comedy of Errors—Irene in Barbarossa—\*Julia in Fatal Falsehood—Queen Mary in Albion Queens.

1779-1780. Monimia — Imoinda — Eudocia in Siege of Damascus—\*Lady Frances Touchwood.

\* *Originally.*

Mrs. Hartley died in Jan. 1824—she was 73.

---

HAY. 1780.

Colman opened his theatre on the 30th of May with a new Prelude written by himself—it was called —The Manager in Distress. Bustleton = Palmer : Manager = J. Aikin : Easy = R. Palmer : Irishman in the Pit = Egan : Gentleman in the Balcony = Bannister Jun. : Prompter = Davis : Lady in the Balcony = Mrs. Webb :—the Manager and Easy are discovered in Jewell's parlour—Bustleton enters to them—he says that the Patentees of D. L. and C. G. intend to deprive the Manager of the Haymarket of his performers—a letter from Parsons is read—he declines an engagement on account of his health—Four actresses say that they are determined to give

up the theatre for the schools of eloquence—the Manager directs the Prompter to return the money, and make an apology to the audience—the Prompter begins his address—an Irishman makes a speech from the Pit—and a Lady from the Balcony—Bannister Jun. speaks from the opposite Balcony, and then gives his Imitations—a woman enters with the call paper—she says that Palmer, &c. are dressed and sitting in the Green Room—the Prompter concludes the Prelude with saying—“this evening will be presented the Suicide and Midas, and to-morrow, never acted here, the Tragedy of Douglas, the part of Lady Randolph by Mrs. Crawford, who has not appeared on this stage these 13 years, nor in London—during the whole winter season”—this Prelude is well written—it must have been very entertaining in representation—the thought of making the performers speak from the different parts of the house comes originally from Plot and no Plot—see D. L. 1697.

June 2. Douglas. Douglas = Bannister Jun.: Old Norval = Digges: Glenalvon = Bensley: Lord Randolph = J. Aikin: Lady Randolph = Mrs. Crawford.

14. Never acted there, Grecian Daughter. Evander = Bensley: Dionysius = Palmer: Philotas = Bannister Jun.: Euphrasia = Mrs. Crawford:—with Polly Honeycombe. Honeycombe = Wilson: Polly Mrs. Hitchcock: Mrs. Honeycombe = Mrs. Webb.

15. Summer Amusement.

16. Separate Maintenance.

17. Piety in Pattens. Butler = Edwin.

26. (and 31) Phædra and Hippolitus. Theseus

=Digges : Hippolitus = Bannister Jun. : Lycon = J. Aikin : Phædra = Mrs. Crawford :—with Comus.

29. Mayor of Garratt. Major Sturgeon = Bannister : Jerry Sneak = Edwin : Mrs. Sneak = Mrs. Webb.

July 1. Richard 3d. Richard = Brunton, 1st appearance.

6. Never acted there, Percy. Percy = Palmer : Douglas = Gentleman : Raby = Bensley : Sir Hubert = J. Aikin : Elwina = Mrs. Crawford :—repeated July 12.

8. Never acted, Fire and Water. Launch (a store-keeper at the dock yard) = Bannister : Ambuscade (a fencing-master) = Edwin : Tremor (the Mayor) = Wilson : Frederick (his son) = Du-Bellamy : San Benito (a Jesuit) = Blisset : Sulphur = Gardner : Fripon = Wewitzer : Commode = Mrs. Webb : Nancy = Miss Harper :—this is a very poor Opera in 2 acts by Andrews—the scene lies at Portsmouth ; at the time when it was expected that the French might land—some French emissaries are taken up just as they are in the very act of setting fire to the store-houses.

10. Bonduca. Suetonius = Bensley.

24. Mrs. Crawford's bt. and last night of her engagement. Othello. Othello = Crawford : Iago = Bensley : Cassio = Palmer : Desdemona = Mrs. Crawford : Æmilia = Miss Sherry :—with Irish Widow. Kecksey = Blisset : Sir Patrick = Egan : Mrs. Brady = Mrs. Crawford.

29. Tailors. Francisco = Edwin.

Aug. 4. Mrs. Crawford renewed her engagement, and acted Desdemona, and Irish Widow.

5. Never acted, Chapter of Accidents. Woodville = Palmer: Jacob = Edwin: Governor Harcourt = Wilson: Capt. Harcourt = Bannister Jun.: Lord Glenmore = Bensley: Grey = J. Aikin: Vane = Lamash: Cecilia = Miss Farren: Bridget = Mrs. Wilson: Miss Mortimer = Mrs. Cuyler:—this C. was written by Miss Lee, daughter to the actor—in her preface she complains bitterly of Harris' treatment of her, and probably not without reason—but she goes too far when she says, that having neither a prostituted pen or person to offer Harris, she at one time gave up all thoughts of the drama—it must have been a complete triumph to her to have seen her play afterwards so frequently acted at C. G.—the character of Cecilia is very interesting, and Grey's concluding speech deserves to be quoted—  
 “ Yes, my Cecilia, you may believe him who never  
 “ gave you a bad lesson; that you are now most  
 “ truly entitled to esteem; since it requires a far  
 “ greater exertion to stop your course down the hill  
 “ of vice, than to toil slowly up toward virtue”—  
 Virgil would furnish an appropriate motto for this play—

“ *Facilis descensus Averni,*  
 “ *Sed revocare gradum, superasque evadere*  
 “ *ad auras,*  
 “ *Hoc opus, hic labor est.*”

11. Stratagem. Archer = Palmer: Scrub = Edwin: Aimwell = J. Aikin: Foigard = Egan: Mrs. Sullen = Mrs. Crawford: Cherry = Mrs. Hitchcock.

14. Countess of Salisbury. Alwin = Palmer:

Raymond = Bannister Jun. : Grey = J. Aikin : Countess = Mrs. Crawford.

17. For bt. of Bannister Jun. Hamlet. Hamlet Bannister Jun. : Ghost = Bensley : Polonius = Wilson : Queen = Miss Sherry : Ophelia = Miss Harper, 1st time.

22. Jewell's bt. Spanish Fryar in 3 acts, as a Comedy. Dominic = Digges : Gomez = Edwin : Lorenzo = Palmer : Elvira = Miss Farren.

24. Edwin's bt. Merchant of Venice. Shylock = Digges, 1st time : Anthonio = Bensley : Bassanio = Palmer : Gratiano = Lamash : Launcelot = Edwin : Portia = Miss Farren, 1st time : Jessica = Mrs. Hitchcock : Nerissa = Mrs. Wilson :—with Son in Law. Cranky = Wilson.

25. Miss Farren's bt. Chapter of Accidents, 10th time.

26. Female Captain, 1st time—acted twice.

Sep. 2. Widow and no Widow, with Genius of Nonsense, 1st time. Harlequin Vocal and Rhetorical = Bannister Jun. : Harlequin Mum = Lamash : Emperour of the Quacks (Dr. Graham) = Bannister Jun. : Goddess of Health = Mrs. Cargill, late Miss Brown :—this dramatic Extravaganza is supposed to have been written by Colman—it is not printed, but it is said to have contained so much wit, humour, and temporary satire, as to give it a superiority over every thing of the kind.

5. Palmer's bt. Love for Love. Valentine = Palmer : Foresight = Edwin : Tattle = R. Palmer : Ben (with the Song) = Wilson : Sir Sampson Legend = Usher : Scandal = Bensley : Jeremy = Baddeley : Angelica = Miss Farren : Mrs. Frail = Mrs. Cuyler :

Miss Prue = Mrs. Wilson :—with Interlude of Henry and Emma. Henry = Palmer : Emma = Miss Farren : Venus = Miss Harper.

8. Minor. Smirk and Mrs. Cole = Bannister : Shift = Bannister Jun. : Minor = R. Palmer : Sir William Wealthy = Baddeley : Lucy = Mrs. Jewell.

11. Devil upon two Sticks. Devil = Bannister : Dr. Last = Edwin.

15. Chapter of Accidents, 14th time, with Genius of Nonsense, 11th time. (*Bills from Mr. Field.*)

Wedding Night, a musical piece in 2 acts by Cobb, is said to have come out Aug. the 12th—it is not printed.

Reasonable Animals — this satirical sketch was printed in 1780—it is said in the titlepage to have been acted at the Hay.—the scene lies in the island of Circe—Ulysses is about to take his departure—he requests Circe to disenchant some of his companions—she gives him her wand, with power to make the Animals speak—Ulysses offers a Wolf—a Hog—a Bull and a Hen to be restored to their human shape—all the Animals refuse the offer.

29. Richard 3d. Richard = Lee : King Henry = Blisset : Tressel = Dimond : Queen = Mrs. Siddons.

30. Beaux Stratagem. Archer = Lee : Scrub = Jackson from Hay.—he was engaged to supply the loss of Edwin.

Oct. 2. Douglas. Young Norval = Dimond : Old Norval = Lee : Lady Randolph = Mrs. Siddons.

4. The Company removed to Bristol for about 5 weeks—and only played at Bath occasionally.

23. Way to keep him. Lovemore = Lee : Mrs. Lovemore = Mrs. Siddons.

30. Jane Shore. Hastings = Dimond : Dumont = Lee : Gloster = Blisset : Jane Shore = Mrs. Siddons : Alicia = Mrs. Hunter from C. G., her 1st appearance there.

Nov. 11. As you like it. Touchstone = Bonnor : Orlando = Dimond : Jaques = Lee : Rosalind = Mrs. Didier.

13. Much ado. Benedick = Lee : Claudio = Dimond.

16. By desire of the Margrave of Anspach. School for Scandal. Mrs. Candour = Mrs. Siddons.

18. Macbeth = Lee : Lady Macbeth = Mrs. Siddons.

20. Comus. Comus = Lee : Lady = Mrs. Siddons.

25. Percy. Percy = Dimond : Elwina = Mrs. Siddons.

27. Bondman. Pisander = Dimond : Cleora = Mrs. Siddons.

30. Fashionable Lover. Tyrrel = Dimond : Aubrey = Blisset : Miss Aubrey = Mrs. Siddons.

Dec. 2. Grecian Daughter. Euphrasia = Mrs. Siddons.

4. Provoked Husband. Lady Townly = Mrs. Siddons.

11. Not acted 17 years, Measure for Measure. Duke = Lee : Lucio = Bonnor : Angelo = Browne : Claudio = Dimond : Isabella = Mrs. Siddons.

16. Venice Preserved. Jaffier = Dimond : Pierre = Lee : Renault = Blisset : Belvidera = Mrs. Siddons.

18. Edgar and Emmeline. Emmeline = Mrs. Siddons.

23. Fatal Falsehood. Emmelina = Mrs. Siddons.

28. Much ado. Beatrice = Mrs. Siddons.

Jan. 6. Rivals. Julia = Mrs. Siddons.

12. Critic. Dangle = Bonnor : Tilburina = Mrs. Didier.

18. Merchant of Venice. Shylock = Lee : Bassanio = Dimond : Portia = Mrs. Siddons.

19. Henry 8th. King = Blisset : Wolsey = Lee : Buckingham = Dimond : Gardiner = Jackson : Queen Catharine = Mrs. Siddons : — with Coronation — Dresses from C. G.

26. Othello = Barrymore from Dublin, 1st appearance : Desdemona = Mrs. Siddons.

Feb. 1. Times. Woodley = Dimond : Lady Mary Woodley = Mrs. Siddons : Mrs. Bromley = Mrs. Didier.

8. Braganza = Dimond : Duchess = Mrs. Siddons.

12. For bt. of Mrs. Siddons. Edward and Eleanora. Edward = Dimond : Selim = Browne : Children = Master and Miss Siddons : Eleanora = Mrs. Siddons : — with Monody on Garrick by Mrs. Siddons — and Lethe. Lord Chalkstone = Bonnor : Old Man = Jackson : Frenchman and Fine Gentleman =

Didier : Mercury = Du-Bellamy : Fine Lady (with a song in character) = Mrs. Siddons.

15. Du-Bellamy's bt. Conscious Lovers. Young Bevil = Dimond : Myrtle = Browne : Tom = Didier : Indiana = Mrs. Siddons : Phillis = Mrs. Didier :— with Contrivances. Rovewell = Du-Bellamy.

17. Mrs. Siddons acted the Countess of Salisbury.

19. Dimond's bt. Careless Husband. Sir Charles Easy = Dimond : Lord Foppington = Didier : Lady Betty Modish = Mrs. Didier : Lady Easy = Mrs. Siddons.

24. Suspicious Husband. Ranger = Lee : Clarendon = Mrs. Didier : Mrs. Strictland = Mrs. Siddons.

26. Mrs. Didier's bt. Inconstant. Young Mirabel = Lee : Duretete = Didier : Bizarre = Mrs. Siddons : Oriana = Mrs. Didier.

March 4. Bonnor's bt. Provoked Wife. Sir John Brute = Lee : Constant = Dimond : Heartfree Didier : Razor = Bonnor : Lady Fanciful = Mrs. Didier : Lady Brute = Mrs. Siddons.

7. Cymbeline. Posthumus = Dimond : Jachimo = Browne : Imogen = Mrs. Siddons.

9. Tancred and Sigismunda, by Dimond and Mrs. Siddons.

18. Never acted there, Double Falsehood. Julio = Dimond : Leonora = Mrs. Siddons.

April 22. Belle's Stratagem. Doricourt = Dimond : Letitia Hardy = Mrs. Didier.

May 6. Zoraida. Almaimon = Dimond : Selim = Browne : Zoraida = Mrs. Siddons.

10. For bt. of Siddons and Payne. Fair Penitent. Lothario = Dimond : Calista = Mrs. Siddons.

16. Didier's bt. School for Wives. Belville =

Didier : Torrington = Blisset : Capt. Savage = Diamond : Miss Walsingham = Mrs. Didier : Mrs. Belville = Mrs. Siddons.

23. Browne's bt. Orphan. Castilio = Dimond : Chamont = Browne : Monimia = Mrs. Siddons.

June 24. Isabella. Biron = Dimond : Villeroy = Browne : Isabella = Mrs. Siddons.

The Company removed to Bristol June 5.

June 14. London Merchant. Millwood = Mrs. Siddons.

26. For bt. of Mrs. Siddons. Isabella, with Britons strike Home, and Edgar and Emmeline. Emmeline = Mrs. Siddons.

July 3. Dimond's bt. Grecian Daughter. Evander (for that night only) = Dimond : Dionysius = Clarke of C. G. :—with Guardian. Harriet (for that night only) = Mrs. Siddons.

12. Didier's bt. Busy Body. Marplot (with an address to the town) = Mrs. Didier : Miranda = Mrs. Siddons.

Mrs. Siddons acted at Bath—Princess in Law of Lombardy 2 times—Mrs. Candour 5—Queen in Richard 3d 1—Lady Randolph 4—Mrs. Lovemore 2—Jane Shore 1—Lady Macbeth 1—Lady in Comus 3—Elwina 2—Cleora 5—Miss Aubrey 2—Euphrasia 2—Lady Townly 2—Isabella in M. for M. 6—Belvidera 2—Emmeline 2—Emmelina in F. F. 1—Beatrice 1—Julia 2—Portia 2—Queen Catharine 2—Desdemona 1—Lady Mary Woodley 4—Duchess of Braganza 2—Eleanora 1—Fine Lady 1—Indiana 2—Countess of Salisbury 3—Lady Easy 2—Mrs. Strictland 1—Bisarre 2—Lady Brute 1—Imogen 1—Sigismunda 1—Leonora in D. F. 3—Zoraida 1—

Calista 1—Mrs. Belville 1—Monimia 1—Isabella in  
do. 1—at Bristol. Harriet in Guardian—Miranda  
in B. B.—Millwood.

John Lee is said not to have died till 1781—but he was too ill to act at the beginning of the next season—his last part was Macbeth at Bristol on July the 14th.

The author of the State of the Stage in 1753 describes an actor, who was emphatically wrong in almost every thing he repeated, whom he was happy to miss from the London stage, and whose vanity annually entertained the town with a Lear or Hamlet for his own benefit—it is sufficiently clear that this was meant for Lee.

Kelly in his Thespis 1766 speaks highly of Lee, not however without allowing that he had some unpleasant peculiarities in his manner of speaking—he commends him particularly in Aboan—Vernish—Young Belmont—Iago and Pierre—Kelly may have been too partial to Lee, but his criticism is well written.

Cooke in his Life of Macklin says—“ Lee’s Iago “ was very respectable, and showed a good judgment “ and thorough representation of the character— “ this actor was not without considerable pretensions, “ were they not more than allayed by his vanity— “ he had a good person, a good voice, and a more “ than ordinary knowledge in his profession, which “ he sometimes showed without exaggeration ; but “ he wanted to be placed in the chair of Garrick, “ and in attempting to reach this he often deranged “ his natural abilities—he was for ever, as Foote “ said, ‘ doing the honours of his face’—he affected

“ uncommon long pauses, and frequently took such “ out-of-the-way pains with emphasis and articula- “ tion, that the natural actor seldom appeared.”

Wilkinson says that on the revival of the Refusal at C. G. in 1750-1751 Lee acted Granger ; but Garrick put the law in force against him for breach of his articles, and he was obliged to return to D. L., where Garrick from that day held a rod of iron over him—Wilkinson is no doubt correct as to the main point, but Lee had been a year at C. G. before he acted Granger—see Lee's characters for the parts which Garrick made him act—Lee is said to have had a peculiar oddity of temper.

Some persons who knew Lee at Bath say that he wrote the Chapter of Accidents, and not Miss Lee—Lee would naturally give his daughter what assistance he could, but the play is so good, that it is not likely he should have written any considerable part of it—Miss Lee's other works put it past a doubt that her abilities were very superiour to those of her father—in the preface to her C. she says—“ I accompanied “ my father 8 years ago into the rules of a prison, “ where the perjury of an enemy, and the injustice “ of a judge for a time confined him”—she adds, that she began the Chapter of Accidents to amuse some of her melancholy leisure—Lee's abilities for writing, or altering plays, were certainly slender—his alteration of Macbeth is said in the B. D. to have been contemptible to the last degree, and the two Farces which he borrowed from Wycherley and Vanburgh do him but little credit—at the time when he had the command of the Bath prompt-book, he altered some plays in so bad a manner, that Kemble,

when he came to Bath, refused to act in them, till they were restored to their proper state.

*Lee's characters—selection only.*

Goodman's Fields 1745-1746. Sir Charles Free-man—Ghost in Hamlet—Hotspur.

1746-1747. Cassio—Hamlet—Flash, &c.

D. L. 1747-1748. Bastard in Lear—Myrtle—Ferdinand in Tempest—Rosse—Col. Standard.

1748-1749. Young Fashion—Young Rakish in Schoolboy—Claudio in Much ado—Paris—Claudio in M. for M.

C. G. 1749-1750. Ranger—Essex—Campley—Romeo—Lothario—Richard the 3d—Carlos in Revenge.

C. G. 1750-1751. Granger in Refusal—Axalla on Nov. 4th—D. L. Dec. 27. George Barnwell—\*Earl of Devon in Alfred—Hamlet, and Poet in Lethe for his bt.

D. L. 1751-1752. Buckingham in Richard 3d—Aboan—Lycon in Phædra—King Lear and Don Quixote for his bt.

1752-1753. Probably at Edinburgh.

1756-1757. Lee was engaged at Dublin at £400 for the season—he acted Hotspur, &c.

D. L. 1761-1762. Pierre—Stranger in Douglas.

1762-1763. Don Duart—Garcia in Mourning Bride—Prince John in Henry 4th part 2d—Bertran in Spanish Fryar—Laertes—Guardian for his bt.

1763-1764. Pharamond in Philaster—Glendower  
—Young Belmont for Miss Pope's bt.

1764-1765. Tybalt — Heartfree in P. W.—Ca-  
millo in Winter's Tale—\*Pinchwife in Country Wife  
as Farce.

1765-1766. Sir Harry in High Life below Stairs  
—\*Vernish in Plain Dealer altered—Sir Richard  
Vernon—Don John in Much ado—\*Traverse in  
Clandestine Marriage—King of France in King John  
—Dolabella in All for Love.

In the Summer of 1766 he was engaged with Barry  
at the Opera House—it is not clear what became  
of him for 8 years—he was certainly at Bath part  
of that time—probably the greater part of it.

Hay. 1768. Archer—Copper Captain.

Bath 1769. Sir John Dorilant.

C. G. 1774-1775. Bayes—Benedick—Osman in  
Zara—Adam in As you like it—Drunken Man, and  
Steward of the Jubilee for his bt.

1775-1776. Cardinal Wolsey.

1776-1777. Duke in Measure for Measure.

Bath 1779-1780. Lovemore—Dumont—Jaques  
—Macbeth—Comus—Shylock—Young Mirabel—Sir  
John Brute, &c.

\* *Originally.*

---

## LIVERPOOL BILLS 1780.

June 7. Richard 3d = Henderson.

9. As you like it. Touchstone = Quick : Jaques Henderson.

12. Jane Shore. Hastings = Henderson : Shore = Brereton : Jane Shore = Miss Scrace from Dublin : Alicia = Mrs. Ward :—with Waterman. Robin = Quick.

14–16 and 19. Henderson acted Archer—Hamlet—and Shylock.

21 and 26. Henderson acted Benedick and Falstaff in Henry 4th.

July 3 and 5. Henderson acted Macbeth and Spanish Fryar.

—. Henderson acted the Gamester, and Quick, Midas.

10. Henderson acted Leon.

17. Tempest. Prospero = Henderson : Trinculo = Quick.

19 and 21. Henderson acted Brute and Mercutio.

24. Merry Wives. Falstaff = Henderson :—with Quaker. Solomon = Quick.

26. Rehearsal. Bayes = Henderson.

28. Lee Lewes acted Copper Captain, and Razor.

31. Chances. Don John = Henderson.

Aug. 2. Belphegor. Justice Solemn = Quick.

4. Summer Amusement. Sir James Juniper = Quick.

5. Wonder. Don Felix = Henderson.

7. Every Man in his Humour. Bobadill = Henderson : Master Stephen = Quick.

9. Henderson acted Ranger.

11. Times. Sir W. Woodley = Quick :—with Jubilee—Henderson recited Garrick's Ode

14 and 18. Henderson acted Sir Charles Easy, and Campley.

21. Cymbeline. Posthumus = Henderson :—with School for Eloquence. Jack Oakum = Quick :—and Lethe. Lord Chalkstone = Henderson : Old Man = Quick : Fine Lady = Miss Scrace.

23. School for Wives. Belville = Henderson.

25. Henderson acted Tamerlane.

28. Quick's bt. Comedy of Errors. Ægeon = Henderson : Dromio of Ephesus = Quick :—with Alexander the Little by Quick.

30. Miss Scrace's bt. Othello = Brereton : Iago = Henderson : Roderigo = Quick : Desdemona = Mrs. Ward : Æmilia = Miss Scrace.

Sep. 4. Henderson acted Oakly, and Comus, for his bt.

8. Mrs. Knivetton's bt. Foundling = Young Belmont = Henderson : Sir Roger = Quick.

11. Younger's bt. School for Scandal. Charles = Henderson : — last performance. (*From Mr. Field.*)

Henderson repeated some of his characters.

---

## VOLTAIRE.

A new translation of Voltaire's works was made in 1779 and 1780—it was printed in weekly numbers—many of Voltaire's plays have been brought on the English stage, either wholly, or in part.

1. *Œdipus* acted in 1718—see Dryden's *Œdipus* D. G. 1679.

2. *Mariamne* 1722—see L. I. F. Feb. 22 1723.

3. *Brutus* 1730—see D. L. Nov. 25 1734.

4. *Zara* 1731—see D. L. Jan. 12 1736.

5. *Alzira* 1736—see L. I. F. June 18 1736.

6. *Prodigal* 1736—Young Euphemon, by his prodigality and other vices, had lost the affections of his father, and of Lise, with whom he was in love—Rondon, the father of Lise, and Old Euphemon have agreed that the marriage of Lise with Fierenfat, the younger son of Euphemon, should take place immediately—Lise dislikes Fierenfat, but does not know how to avoid the match—Fierenfat's whole views are directed to his own interest—the presidentship of Cognac, where the scene lies, which his father had purchased for him, makes him think himself of great importance—Young Euphemon arrives at Cognac, just recovered from a dangerous illness, and in great pecuniary distress—he is so ashamed of his former conduct, that it is with difficulty that he can prevail on himself to address Lise—she is reconciled to him—Fierenfat sees him kneel to her, and kiss her hand—he is enraged—Lise assures Old Euphemon that his son is sincerely penitent—Old Euphe-

mon forgives him—Rondon consents to the union of his daughter with Young Euphemon—this is a serious C.—on the whole it is a pretty good play.

7. Mahomet 1741—see D. L. April 25 1744.

8. Merope 1743—see D. L. April 15 1749.

9. Nanine, or the Man without Prejudice 1748—Nanine had been brought up by the Baroness de L'Orme, and had received an education superior to her rank in life—the Count D'Olban had intended to marry the Baroness, but on finding her temper to be a very bad one, he had put off the ceremony from time to time—the Baroness taxes him with being in love with Nanine—Blais, the gardener, asks the Count's permission to marry Nanine—he is offended—the Baroness encourages Blaise, and proposes him to Nanine for a husband—Nanine is startled at the proposal, but readily agrees to go into a convent—the Count makes Nanine an offer of marriage—she hesitates about accepting the offer from the most disinterested motives—she sends Blaise to a neighbouring village with a casket of jewels, a purse, and a letter for Philip Hombert—the Baroness takes the letter from Blaise, and shows it to the Count—each of them supposes that Philip Hombert is Nanine's favoured lover—she is delighted—he is vexed to the last degree—at the conclusion, Philip Hombert turns out to be Nanine's father—the Count marries her—this is a pretty good C. in 3 acts—Macklin, in the Man of the World, has borrowed what relates to Philip Hombert.

10. Orestes 1749—see C. G. March 13 1769.

11. Orphan of China 1755—see D. L. April 21 1759.

12. *Tancred* 1760—see *D. L.* Jan. 12 1771.

13. *Scotchwoman* 1760—see *D. L.* Feb. 21 1767.

It does not appear from the Historical Commentary prefixed to this translation, at what time Voltaire's other plays came out.

14. *Tatler, or Indiscreet Lover*—see *C. G.* Jan. 9 1764.

15. *Death of Cæsar*—see *Julius Cæsar* 1722.

16. *Prude*—this C. is only Wycherley's *Plain Dealer* adapted to the French stage with alterations and additions.

17. *The Right of the Lord of the Manor*—the scene lies in Picardy, in the reign of Henry the 4th—the Lord of the Manor is a Marquis—he is a man of honour, and of a grave turn—his relation, the Chevalier Gernance, is young and wild—Acantha had been brought up by Dignant as his daughter—her friends wish her to marry Maturin, who is a rich farmer—she dislikes Maturin, but does not know how to avoid the match—the Right of the Lord of the Manor consists in having a quarter of an hour's private conversation with the intended bride of any of his vassals—Maturin does not like to trust Acantha with the Marquis, but is forced to submit—the Marquis is much struck with Acantha's manners and way of thinking, which are very superior to her station in life—Gernance wishes to seduce Acantha—he carries her off by force—she resists all his solicitations—this passes behind the scenes—Acantha proves to be Gernance's sister—at the conclusion, Gernance marries Dormena, and promises to reform—the Marquis marries Acantha—this is a

very pleasing C.—all the characters are well supported.

18. *Pandora*—this piece is an Opera in 5 short acts—it requires very grand scenery—Prometheus has formed Pandora—he complains that Jupiter has refused to give her life—he steals fire from heaven, and animates Pandora—they fall mutually in love—Mercury carries off Pandora to heaven—Jupiter makes love to her—she continues firm in her attachment to Prometheus—Destiny orders the Gods to restore Pandora to Prometheus—Nemesis, in the absence of Prometheus, persuades Pandora to open the box which Jupiter had given her—Pandora faints—the Furies and Dæmons say that the time is accomplished, and that every thing which breathes shall be subject to their empire—Prometheus gently reproaches Pandora—Cupid descends and gives them Hope—according to Hesiod, (see his Works and Days from line 47 to 105) Jupiter was angry with Prometheus for stealing fire from heaven—he formed Pandora, and ordered Mercury to carry her to Epimetheus, the brother of Prometheus—Epimetheus neglected the advice of Prometheus, which was, never to receive a gift from Jupiter—Pandora opened a box, and filled the earth with evils—Hope remained in the box—Pandora was so called because all the Gods gave her as a gift to mankind—the name of Prometheus signifies Forethought—and that of Epimetheus, Afterthought.

19. *Socrates*—this play is in 3 acts—a translation of it was published by Dodsley in 1760—the original seems to have been printed in 1755—Voltaire pre-

tended to have translated it from the English, and did not even avow himself as the author of the translation—Voltaire ridicules Jeffreys for having introduced a love Episode in his Tragedy of Merope—(see L. I. F. Feb. 27 1731)—he has here done precisely the same thing, and with about equal propriety—Socrates is guardian to Sophronime and Aglae—they are in love—Socrates encourages them to marry, and as they are poor, he gives them part of his property—Xantippe opposes the match, and presses Aglae to marry Anitus the Priest of Ceres—Anitus, on being refused, brings an accusation of impiety against Socrates—Socrates is tried and condemned—he drinks the poison without going off the stage—Sophronime and Aglae then enter and tell him that the popular tide had turned in his favour—Voltaire has treated the subject with more levity than one would have expected—a considerable part of the 1st and 2d acts is rather comic than serious—we find but few traces of the Socrates of Plato and Xenophon till the 3d act—on the whole this is very far from a bad play—Socrates says to the Judges—“When you propose for our “faith things that are ridiculous, it determines too “many people to believe nothing at all — they “have sense enough to see that your doctrine is “absurd, tho’ not enough to look up to the true “Law”—was not this Voltaire’s own case ?

20. Semiramis—see D. L. Dec. 13 1776.

Voltaire wrote Olympia and some other plays.

## D. L. 1780-1781.

Sep. 16. Hamlet as written by Shakspeare. Hamlet = Bannister Jun. : Ghost = Palmer : Ophelia = Mrs. Baddeley.

22. Beggar's Opera. Polly = Mrs. Cargill.

Oct. 2. Farren acted Hotspur, 1st time.

5. As you like it. Audrey = Mrs. Wrighten, 1st time : Rosalind = Mrs. Crawford, 1st appearance there for 6 years.

11. Not acted 4 years, Grecian Daughter. Evander = Bensley : Philotas = Brereton, 1st time : Euphrasia = Mrs. Crawford.

17. Jane Shore. Hastings = Brereton, 1st time : Shore = Bensley : Gloster = J. Aikin : Jane Shore = Mrs. Crawford : Alicia = Mrs. Ward, 1st appearance.

19. Mrs. Brereton acted Perdita, 1st time.

26 Provoked Husband. Lady Townly = Mrs. Crawford :—with Bon Ton. Miss Tittup = Miss Farren, 2d time.

31. Way of the World. Fainall = Farren, 1st time : Millamant = Miss Farren.

Nov. 1. Mourning Bride. Osmyn = Smith : Almeria = Mrs. Crawford : Zara = Mrs. Ward.

4. Tamerlane. Tamerlane = Palmer : Bajazet = Smith : Moneses = Brereton : Axalla = Farren : Arpasia = Mrs. Crawford : Selima = Mrs. Sharp.

6. Jane Shore. Hastings = Smith.

10. Mrs. Crawford acted Violante.

13. All for Love. Antony = Smith : Ventidius =

**Palmer : Cleopatra = Mrs. Crawford : Octavia = Mrs. Ward.**

**15. Catharine and Petruchio = Palmer and Mrs. Wrighten : Grumio = Baddeley.**

**17. Trip to Scarborough. Berinthia = Miss Farren : Amanda = Mrs. Farren, 1st time.**

**22. Never acted, Generous Impostor. Sir Harry Glenville = Palmer : George Oldgrove (son to Sir Jacob) = Dodd : Supple = Bensley : Trimbush (servant to Sir Harry) = Vernon : Holdfast = Parsons : Sir Jacob Oldgrove = Baddeley : Mrs. Courtly = Mrs. Baddeley : Dorinda = Miss Farren : Phillis (maid to Mrs. Courtly) = Miss Pope :—acted about 6 times**  
 —this moderate C. is attributed to O'Beirne, who died Bishop of Meath—it is only a French piece adapted to the English stage—Sir Harry is very extravagant—he is in love with Mrs. Courtly, who is a rich widow—she is in love with him—in order to cure him of his extravagance, she accepts presents from him to a large amount—secretly purchases his estate—and contrives, with the assistance of Supple, to win a great sum from him at the gaming table—Holdfast, a rich old miser, is uncle to Sir Harry—in the 4th act, Trimbush and Phillis persuade him that Sir Harry is quite an altered man, and that he studies so hard as to injure his health—Sir Harry joins in the attempt to deceive his uncle—Sir Harry's riotous companions enter, and disconcert the plan—Holdfast determines to disinherit his nephew—Dorinda is a coquette, and the rival of Mrs. Courtly—Sir Harry fluctuates between them—in the last act, Sir Harry is reduced to distress—he is deserted by his pre-

tended friends—Phillis tells him, in the presence of Dorinda, that his uncle has made a will in favour of Mrs. Courtly—Dorinda declines any farther connexion with Sir Harry—Trimbush continues faithful to his master—Sir Harry in despair snatches up his sword—Mrs. Courtly enters—she offers him her hand and fortune—Holdfast is reconciled to him—Trimbush marries Phillis.

29. Othello. Othello = Crawford : Desdemona = Mrs. Crawford.

Dec. 4. Not acted 4 years, Douglas. Douglas = Brereton : Old Norval = Bensley, 1st time : Glenalvon = Palmer : Lord Randolph = J. Aikin : Lady Randolph = Mrs. Crawford :—with, never acted, Deaf indeed ! Palmer—Parsons—Dodd, &c.—this Farce is attributed to Topham—it was damned the 1st night.

6. Macbeth. Macbeth = Smith : Macduff = Brereton : Banquo = Farren, 1st time : Lady Macbeth = Mrs. Crawford, 1st appearance in that character for 10 years.

15. Not acted 6 years, Zara. Osman = Smith : Lusignan = Bensley, 1st time : Nerestan = Brereton : Zara = Mrs. Crawford.

19. Old Batchelor.

27. Never acted, Lord of the Manor. Sir John Contrast = Parsons : Contrast (his younger son—a coxcomb) = Palmer : Rashley = Bannister : Trumore (in love with Sophia) = Vernon : Le Nippe (servant to Contrast) = Dodd : Rental (steward to Sir John) = J. Aikin : Capt. Trapan = Baddeley : Serjeant Crimp = R. Palmer : Sophia and Annette (daughters

to Rashley) = Miss Farren and Miss Prudom : Peggy (their maid) = Mrs. Wrighten : Moll Flagon = Mr. Suett :—acted with success—Sir John Contrast's elder son had been disinherited by his father for marrying without his consent—he had turned farmer, and assumed the name of Rashley—Sir John buys the Manor on which Rashley resides—he takes a great fancy to Sophia and Annette, without suspecting that they are related to him—Young Contrast wishes to take Sophia into keeping—Le Nippe bribes Peggy to assist them in their design—she contrives to make Le Nippe drunk, and to have Young Contrast taken up for a deserter—at the conclusion, Sir John is reconciled to his elder son—Trumore marries Sophia——this piece is superiour to the generality of Operas, but the taking up of Contrast for a deserter is too improbable and farcical—the character of Moll Flagon was probably borrowed from Steele's Kate Matchlock—General Burgoyne has prefixed a preface of considerable length ; in it he has inserted a dissertation and encomium on Operas, to which the friends of the legitimate drama will be far from assenting—Suett acted Moll Flagon very well : he was at this time chiefly considered as a Singer—Wewitzer says that Suett made his 1st appearance in October as Ralph in the Maid of the Mill.

### Jan. 3. Tempest.

6. Not acted 4 years, Conscious Lovers. Bevil = Smith : Tom = King : Myrtle = Palmer, 1st time : Cimberton = Parsons : Sealand = J. Aikin : Indiana = Mrs. Crawford : Phillis = Miss Pope : Lucinda = Mrs. Sharp.

9. Countess of Salisbury. Alwin = Crawford : Raymond = Palmer : Countess = Mrs. Crawford.

16. Not acted 14 years, Apprentice. Dick = Bannister Jun. : Wingate = Baddeley, 1st time.

17. Clandestine Marriage—26. Hypocrite.

Feb. 12. Not acted 8 years, Earl of Essex. Essex = Smith : Southampton = Brereton : Burleigh = Packer : Queen Elizabeth = Mrs. Hopkins : Rutland = Mrs. Crawford : Nottingham = Miss Sherry.

15. Rule a Wife.

17. Never acted, Royal Suppliants. Acamas (the younger brother of Demophon) = Smith : Demophon (King of Athens) = Bensley : Hyllus (son of Deianira) = Bannister Jun. : Iolaus = J. Aikin : Alcander (the herald of Eurystheus) = Farren : Thestor (an Athenian priest) = Packer : Deianira (the widow of Hercules) = Mrs. Crawford : Macaria (her daughter) = Miss Farren :—acted 10 times—this T. was written by Dr. Delap—it is founded on the Heraclidæ of Euripides.

According to Euripides—Hercules being received among the Gods, Eurystheus, the King of Argos, wished to kill his children—they made their escape, but by the influence of Eurystheus they had been driven from one part of Greece to another, till they had come to Athens—here the play begins—the children are under the guidance of Iolaus and Alcmena—the friend and mother of Hercules—the Herald of Eurystheus attempts to force Iolaus, &c. from the altar where they had taken refuge—Iolaus implores the assistance of the Athenians—the Chorus comes to their rescue—and afterwards Demophon,

the son of Theseus and the King of Athens—he takes the supplicants under his protection — the Herald threatens him with war—the Oracle promises victory to the Athenians, but on condition that they should sacrifice a noble virgin to Ceres—Demophon declares that he will not sacrifice his own daughter, nor compel any one of his subjects to do so—Macaria, the daughter of Hercules, offers herself as a voluntary victim for the sake of her family—Iolaus suggests, that she and her sisters should draw lots—Macaria refuses to consent to his proposal—a battle takes place between the Athenians and the Argives —the latter are defeated—Eurystheus is brought in as a prisoner—Alcmena orders him to be killed——this is an interesting play—particularly in the character of Iolaus—Acamas is a mute.

According to Delap—Iolaus, Deianira, &c. take refuge in the vestibules of two temples at Athens—Demophon is absent—Acamas protects them from the insolence of Alcander—Alcander denounces war against the Athenians in the name of Eurystheus—Demophon returns—he blames Acamas for involving his country in war for the sake of Macaria—Acamas had seen Macaria at Argos, and had fallen in love with her—she is in love with him—Alcander bribes Thestor to forge an Oracle, the purport of which is, that heaven can only be propitiated by the blood of Deianira—Macaria devotes her own life to save that of her mother—Demophon fluctuates between his fear of disobeying the Oracle, and his wish to spare Macaria—Alcander forces Macaria from the sanc-tuary—she is on the point of being sacrificed—Acamas rescues her—he fights with Alcander and kills

him—Hyllus kills Eurystheus—the play ends with the union of Acamas and Macaria.

Any person who is acquainted with the Heraclidæ, can hardly fail of being disgusted with Delap's play—the bother which he makes about Royalty, destroys the natural pathos of the story—Hyllus is disguised as an Athenian soldier, but with the privacy of Acamas—this circumstance, with all that relates to Thestor, is contemptible—Delap has with great impropriety substituted the character of Deianira for that of Alcmena, as if any thing is certain in the fabulous story of Hercules, it is that Deianira was dead—see the Trachiniæ of Sophocles at the end of 1758-1759—Ovid makes Deianira in her Epistle to Hercules repeatedly say—

“ *Impia quid dubitas Deianira mori?* ”

Deianira is 2 or 3 times called a Queen—she was just as much a Queen as Dr. Delap himself.

March 9. Never acted, Dissipation. Sir Andrew Acorn = King : Lord Rentless = Palmer : Alderman Uniform (an oilman) = Parsons : Ephraim Labadore (a Jew) = Baddeley : Charles Woodbine = Brereton : General Probe (brother to Lady Rentless) = J. Aikin : Dr. Quintessence = Bannister Jun : Metaphor (an auctioneer) = Suett : Coquin = Lamash : Lady Rentless = Mrs. Abington : Miss Uniform = Mrs. Cargill : Harriet (daughter to Sir Andrew) = Mrs. Brereton :—acted 12 times—this C. was written by Andrews—it is flimsy, but by no means dull—there is little plot—Lord and Lady Rentless lead a life of Dissipation—Alderman Uniform and his daughter are possessed with a military mania—Lord Rentless wishes

to seduce Miss Uniform—for this purpose he persuades her to accompany him to a hotel—Lady Rentless meets Labradore at the same hotel, for the sake of recovering her bracelets which Lord Rentless had pawned to the Jew—all the parties meet—the Alderman carries off his daughter—Lord and Lady Rentless make the best excuses they can—Charles Woodbine and Harriet are on the point of matrimony—Sir Andrew, on finding that Woodbine's estate is in a very different condition from what he expected, determines to break off the match—it appears that Lord Rentless, as guardian to Woodbine, had acted in a very dishonourable manner with his property—his Lordship promises to make up all deficiencies—and the play ends with the union of Woodbine and Harriet.

19. Mrs. Crawford's bt. *Venice Preserved*. Jaffier=Crawford, 1st time: Pierre = Bensley: Belvidera = Mrs. Crawford:—with *Irish Widow* = Mrs. Crawford.

29. By particular desire. *Distressed Mother*. Orestes = Smith: Pyrrhus = Palmer: Hermione = Mrs. Crawford: Andromache, for that night only = Mrs. Yates.

April 17. Bensley's bt. *Alexander the Great*. Statira = Miss Farren, 1st time.

18. Mrs. Cargill's bt. *Recruiting Officer*. Plume = Crawford, 1st time: Brazen = King: Kite = Palmer: Balance = Packer: Bullock = Moody: Worthy = Farren: 1st Recruit = Parsons: Sylvia = Mrs. Crawford: Melinda = Miss Farren, 1st time: Rose = Mrs. Cargill: Lucy = Miss Hale.

21. Miss Phillips' bt. *School for Fathers, and*

Who's the Dupe?—Miss Phillips, afterwards Mrs. Crouch, came out in Artaxerxes as Mandane, in the course of this winter—she was very beautiful, and considered as a good Singer.

23. Miss Farren's bt. Lord of the Manor, 20th time.

24. Mrs. Wrighten's bt. Way to keep him. Mrs. Lovemore = Miss Farren, 1st time: Muslin = Mrs. Wrighten, 1st time.

May 1. Romeo and Juliet. Juliet = Miss Farren, 1st time.

8. For bt. of Bannister Jun. Never acted there, Chapter of Accidents. Palmer—Bensley—Fearon from C. G.—J. Aikin—Bannister Jun.—Lamash—Dodd—Miss Farren—Mrs. Wrighten—Mrs. Cuyler—with, not acted 10 years, Englishman in Paris. Buck = Bannister Jun., 1st time:—see the Hay. cast of Chapter of Accidents Aug. 5 1780—on this evening Dodd, Fearon and Mrs. Wrighten probably acted Jacob, Governor Harcourt and Bridget.

9. Du-Bellamy's bt. Wonder. Violante = Miss Farren, 1st time:—with Comus. Comus = Palmer: Lady = Mrs. Sharp: Euphrosyne = Mrs. Cargill: 1st Bacchant = Mrs. Wrighten.

10. Not acted 4 years, Fair Quaker of Deal. Flip = Moody: Mizen = Dodd: Worthy = Brereton: Binnacle = Holcroft, 1st time: (his benefit in part) Dorcas Zeal = Miss Pope.

15. West Indian, with, never acted there, Flitch of Bacon. Tipple = Suett, 1st time.

17. Not acted 4 years, Oroonoko. Oroonoko = Bannister Jun.: Aboan = Palmer: Imoinda = Miss Farren, 1st time: Widow Lackit = Mrs. Hopkins, 1st time.

18. Richard the 3d.
19. Crawford's bt.—he acted Douglas—with Catharine and Petruchio = Mr. and Mrs. Crawford, for that night only.
23. Every Man in his Humour.
25. Bold Stroke for a Wife.
29. Dissipation, 12th time—last play. (*Bills from Mr. Woodfall.*)

Mrs. Baddeley seems not to have acted in London after this season—she was engaged under Wilkinson in the spring of 1783—she had been a very agreeable actress and singer with a handsome face—she was at that time much admired at York—she acted Clarissa—Polly—Rosetta—Imogen, and several of her principal characters with great attention to her business; but the last night, which was for her benefit, she lost her credit almost entirely; she was very lame, and was so stupidly intoxicated with Laudanum, that it was with great difficulty she finished the performance—the quantity of Laudanum she took was incredible, and tho' little food approached her lips, her complexion retained its beauty to the last—Wilkinson took her with him to Leeds, but what with illness, laziness, and inebriety, he was never certain of her from one night to the other, so that she sunk into neglect and contempt—in the season 1783-1784 she was engaged at Edinburgh, where she soon after died a prey to disease and poverty—she had at one time lived not only in ease and affluence, but in splendour and voluptuousness. (*Wilkinson.*)

---

## C. G. 1780-1781.

Sept. 18. Beaux Stratagem. Mrs. Sullen = Mrs. Yates: Cherry = Mrs. Wilson:—with Deaf Lover.

20. Duenna. Clara = Miss Catley, 1st time: Duenna = Mrs. Webb, 1st time:—with Apprentice. Dick = Lewis.

21. Beggar's Opera. Polly = Miss Satchell, her 1st appearance: Lucy = Miss Catley: Mrs. Peachum = Mrs. Webb:—with Upholsterer. Termagant = Mrs. Pitt.

22. Three Weeks after Marriage. Dimity = Mrs. Wilson.

Oct. 2. Henry 4th. Lady Percy = Mrs. Lewis, 1st time.

3. Not acted 6 years, Philaster. Philaster = Lewis, 1st time: Dion = Hull: Bellario = Mrs. Inchbald, her 1st appearance in London: Arethusa = Mrs. Mattocks:—with, never acted, a Burletta called Tom Thumb. Tom Thumb = Master Edwin, his 1st appearance there: King Arthur = Quick: Grizzle = Edwin: Dollalolla = Miss Catley: Hunca-munca = Mrs. Kennedy: Glumdalca = Mrs. Webb:—this was Fielding's Tom Thumb turned into an Opera by O'Hara—the addition of Songs destroys in a great degree the original design, as of course there were no Songs in the Tragedies which Fielding meant to ridicule—Tom Thumb has however been acted in this shape with great success—Fielding's piece concludes with the death of all the cha-

racters—O'Hara makes Tom Thumb come out of the Cow's mouth at Merlin's command—and restores all the characters to life—Tom Thumb was brought out as the Opera of Operas at Hay. May 31 1733—see D. L. Nov. 9 1733.

4. Jane Shore = Mrs. Yates: Alicia = Miss Younge.

6. Suspicious Husband. Clarinda = Mrs. Mattocks: Mrs. Strictland = Mrs. Inchbald: Lucetta = Mrs. Pitt.

9. Richard 3d = Henderson: Queen = Mrs. Inchbald.

10. Double Gallant—as before.

11. Not acted 4 years, Measure for Measure. Duke = Henderson, 1st time: Lucio = Lee Lewes: Angelo = Clarke: Claudio = Wroughton: Isabella = Mrs. Yates: Mariana = Mrs. Inchbald.

13. Love makes a Man. Angelina = Mrs. Inchbald.

18. Fair Penitent. Calista = Mrs. Yates.

19. Much ado about Nothing. Don Pedro = Peile:—with, never acted, the Humours of an Election. George (son to Mrs. Highflight) = Quick: Parmazan (his uncle) = Wilson: Goose = Edwin: Belfield (in love with Letitia) = Whitfield: O'Shannon = Egan: Mac Rhetorick = Fearon: Mrs. Highflight = Mrs. Webb: Letitia (daughter to Parmazan—in love with Belfield) = Mrs. Morton:—acted 14 times—Pilon in this Farce has introduced many of the corrupt practices which take place at Elections—but he has not done it with much humour—the last scene passes at the hustings—George makes a ridiculous speech—Belfield and O'Shannon are

elected—Parmazan consents to the union of Belfield and Letitia.

12. Not acted 12 years, Mistake. Don Carlos = Lewis : Sancho = Quick : Lopez = Edwin : Don Lorenzo = Whitfield : Don Alvarez = Wilson : Leonora = Mrs. Yates : Jacinta = Mrs. Wilson : Camillo = Mrs. Lessingham.

23. Macbeth. Macbeth = Henderson : Banquo = Peile : Lady Macbeth = Mrs. Yates.

24. Chances. 1st Constantia = Mrs. Inchbald : Mother in law = Mrs. Webb.

26. Hamlet. Queen = Mrs. Webb : Ophelia = Miss Satchell.

30. Henry 8th. King = Clarke : Wolsey = Henderson, 1st time : Buckingham = Wroughton : Cranmer = Hull : Gardiner = Wilson : Queen = Miss Younge : Anne Bullen = Mrs. Inchbald :—Henderson's sensible speaking and accurate elocution marked the character, but in some of the scenes he wanted that dignity which Shakspeare has given to the Cardinal. (*Ireland.*)

31. Not acted 5 years, Jealous Wife. Oakly = Wroughton : Major Oakly = Wilson : Charles = Whitfield : Lord Trinket = Lewis : Russet = Fearon : Capt. O'Cutter = Egan : Sir Harry Beagle = Lee Lewes : Mrs. Oakly = Lady, her 1st appearance : Lady Freelove = Mrs. Pitt.

Nov. 1. Merry Wives. Mrs. Page = Mrs. Wilson.

2. Merchant of Venice. Shylock = Macklin : Portia = Mrs. Yates, 1st time :—with Love a-la-Mode. Sir Archy = Macklin : Sir Callaghan = Moody from D. L. :—Macklin acted Shylock, and Sir Archy, 7 or 8 times.

4. *Tamerlane*. Selima = Mrs. Inchbald :—rest as before—with, never acted, the Exciseman—Edwin—Quick—Wilson—Mrs. Webb—Mrs. Wilson :—this Farce is not printed—it was written by Knapp, and was damned on the first night.

10. *Othello*. Othello = Wroughton, 1st time : Iago = Henderson, 1st time : Cassio = Whitfield : Brabantio = Hull : Roderigo = Lee Lewes : Desdemona = Miss Younge : *Æ*Emilia = Mrs. Webb, 1st time :—Ireland thought that Henderson was never equalled in Iago—there were however persons who thought otherwise.

14. *Earl of Warwick*. Warwick = Lewis : King Edward = Wroughton : Suffolk = Hull : Margaret of Anjou = Mrs. Yates : Lady Elizabeth Gray = Mrs. Inchbald.

15. *Love in a Village*. Rosetta = Mrs. Martyr, late Miss Thornton : Aunt Deborah (by desire, and with a song in character) = Miss Catley : Margery = Mrs. Wilson.

24. Not acted 6 years, *Theodosius*. Varanes = Gentleman, 1st appearance on any stage : Theodosius = Lewis : Marcian = Clarke : Leontine = Hull : Athanais = Miss Younge, 1st time : Pulcheria = Mrs. Green, her 3d appearance.

25. Never acted, *Islanders*. Domingo = Quick : Gil Perez = Edwin : Felix = Leoni : Fabio = Wilson : Garcia = Mattocks : Governor = Clarke : Yanko = Reinhold : Camilla = Mrs. Martyr : Elvira = Mrs. Webb : Orra = Mrs. Kennedy : Julina = Miss Morris : Flametta = Miss Satchell :—this Opera in 3 acts was acted about 12 times—Dibdin has set a good ex-

ample to the writers of such pieces by publishing the songs only.

27. West Indian. Lady Rusport = Mrs. Webb.  
 Dec. 4. Lyar. Young Wilding = Lee Lewes :  
 Miss Grantham = Mrs. Mattocks, 1st time.  
 5. Englishman in Paris. Buck = Lee Lewes :  
 Lucinda = Mrs. Mattocks.  
 9. Golden Pippin. Venus = Mrs. Martyr, 1st  
 time.  
 12. Not acted 6 years, Spanish Fryar. Dominic  
 = Henderson : Gomez = Quick : Lorenzo = Lewis :  
 Torrismond = Wroughton : Raymond = Hull :  
 Leonora = Mrs. Inchbald : Elvira = Lady, her 1st appear-  
 ance :—with (not acted 5 years) Thomas and Sally.  
 Thomas = Reinhold : Squire = Mattocks : Sally =  
 Mrs. Martyr, 1st time : Dorcas (by particular desire)  
 = Miss Catley.  
 16. Jovial Crew. Meriel = Mrs. Martyr, 1st time.  
 19. For the bt. of the Theatrical Fund. Jane  
 Shore.  
 27. King Lear. Lear = Henderson : Cordelia =  
 Miss Younge.  
 Jan. 1. Hamlet = Henderson : Queen = Mrs.  
 Green, 1st time : Ophelia = Mrs. Mattocks.  
 4. Never acted there, Gamester. Beverley =  
 Henderson : Stukely = Aikin : Lewson = Wroughton :  
 Jarvis = Hull : Mrs. Beverley = Miss Younge :  
 Charlotte = Mrs. Inchbald.  
 10. Busy Body. Miranda = Mrs. Mattocks.  
 12. She Stoops to Conquer. Miss Hardcastle =  
 Mrs. Mattocks, 1st time : Mrs. Hardcastle = Mrs.  
 Webb.

13. Maid of the Mill. Sir Harry Sycamore = Wilson : Ralph = Quick : Patty = Miss Satchell, 1st time : Fanny = Miss Catley.

17. Measure for Measure. Angelo = Hull.

25. Wonder. Violante = Mrs. Yates.

31. Never acted, Siege of Sinope. Pharnaces (King of Pontus) = Henderson : Athridates (King of Cappadocia) = Aikin : Orontes (High Priest) = Clarke : Thamyris (daughter to Athridates) = Mrs. Yates :—acted about 10 times—Athridates had promised to give Thamyris to Pharnaces—he had broken his promise to please the Romans—Pharnaces had carried off Thamyris, and married her—Athridates, out of revenge, had made war on Pontus for 7 years—at the opening of the play he had consented to a peace—he is in consequence admitted with his forces into Sinope—he makes himself master of the city, and kills many of the inhabitants—Pharnaces escapes—Thamyris reproaches Athridates for his treachery—Athridates wishes to get Eumenes, the young child of Pharnaces and Thamyris, into his power—Thamyris conceals him in the tomb of Mithridates—the soldiers of Athridates force open the tomb, and Eumenes appears—Thamyris supplicates her father to spare the child—Athridates promises to spare him, if she will renounce Pharnaces—she refuses—the soldiers, to whose custody Thamyris and Eumenes had been committed, suffer her to take refuge with the child in the temple of Themis—Athridates threatens to drag them from thence by force—Pharnaces enters with his forces, and attacks Athridates—Thamyris rushes from the temple, and places herself before her father—Pharnaces

spares Athridates—Athridates stabs himself, being too proud to accept his life as a gift from Pharnaces —this is a moderate T. by Mrs. Brooke—Thamyris is a good character—the rest of the play has nothing to recommend it—Mrs. Brooke was intimate with Mrs. Yates—she seems to have written almost every line of Thamyris with a view to Mrs. Yates' style of acting—nearly every thing in the play is fiction, except that Pharnaces was really King of Pontus, and at war with the Romans under Domitius—the character of Pharnaces is quite altered—the most interesting scene is that in which the child is concealed in the tomb—this is borrowed from the Troades of Seneca—it was perhaps suggested to Mrs. Brooke by her friend the Rev. William Collier (better known among his numerous pupils as Bob Collier) who wrote the Prologue, and who should have prevented her from making a false quantity every time that she mentions Eumenes, or Pharnaces.

Feb. 10. Not acted 4 years, Careless Husband. Sir Charles Easy = Henderson : Lord Foppington = Lewis : Lord Morelove = Wroughton : Lady Betty Modish = Miss Younge, 1st time : Lady Easy = Mrs. Mattocks : Edging = Mrs. Wilson :—the character sat heavy upon Henderson. (*Ireland.*)

24. Never acted, the World as it goes, or a Party at Montpelier. Lewis—Lee Lewes—Quick—Wilson—Edwin—Wewitzer—Miss Younge—Mrs. Mattocks—Mrs. Webb—Mrs. Inchbald—Mrs. Morton —this C. was written by Mrs. Cowley—it was disapproved of—but Mrs. Cowley brought it out again March 24.

March 8. Never acted, Thelyphthora, or More

Wives than One. Quick—Wilson—Whitfield—Mrs. Wilson—Mrs. Webb—Mrs. Pitt—this Farce was written by Pilon—it was damned on the 2d night.

22. Merry Wives. Mrs. Ford = Mrs. Mattocks, 1st time.

24. A new C. called Second Thoughts are Best —this was Mrs. Cowley's play brought forward again with alterations—it was again disapproved of —and finally withdrawn—the male performers were the same as before—the females were—Mrs. Yates —Miss Younge—Mrs. Mattocks—Miss Satchell—Mrs. Wilson—Mrs. Morton.

31. Henderson's bt. Jane Shore. Hastings = Henderson, 1st time :—with Poor Vulcan. Maudlin = Mrs. Martyr, 1st time.

April 2. For bt. of Lewis, King Charles the 1st revived. King = Wroughton : Fairfax = Lewis : Oliver Cromwell = Aikin : Ireton = Peile : Bishop Juxon = Hull : Lady Fairfax = Mrs. Lewis : Queen = Mrs. Inchbald :—with Midas.

3. Wroughton's bt. Belle's Stratagem. (17th time this season) Lady Frances Touchwood = Mrs. Inchbald.

18. Quick's bt. Never acted there, New way to pay old Debts. Sir Giles Overreach = Henderson : Wellborn = Wroughton : Lord Lovell = Peile : Marrall = Wilson : Justice Greedy = Quick : Allworth = Whitfield : Lady Allworth = Mrs. Inchbald : Margaret = Mrs. Lewis : Froth = Mrs. Pitt :—with Tony Lumpkin's Adventures in London by Quick—and, first time, Barnaby Brittle, or a Wife at her Wit's End—taken from Moliere and Betterton. Barnaby Brittle = Quick : Lovemore = Berry : Jeremy = Ed-

win : Clodpole = Wilson : Mrs. Brittle = Mrs. Mattocks : Damaris = Mrs. Wilson : Lady Pride = Mrs. Pitt :—for Betterton's Amorous Widow, or the Wanton Wife, see L. I. F. 1670—it was on this night cut down to a Farce—this was a judicious alteration, as tho' some parts of the old C. were excellent, yet others were dull—the whole of the Farce however was not taken from Betterton—in the 1st scene between Brittle and his wife, some little is borrowed from Greenwich Park—the scene in which she pretends to have hurt her leg, and that in which Jeremy brings the clogs on a plate, are taken from Mrs. Centlivre's Artifice.

20. For bt. of Lee Lewes. Merchant of Venice, with, never acted, Chit Chat, or the Penance of Polygamy. Sir Oliver Languish = Wilson : Singleton = Lee Lewes : Lady Languish = Mrs. Pitt : Mrs. Languish = Mrs. Wilson :—Sir Oliver had married a second wife, notwithstanding that his first is still alive—he invites Singleton to breakfast with him—Lady Languish desires him to breakfast in his coat and shoes—Mrs. Languish desires him to breakfast in his gown and slippers—he endeavours to oblige them both—till he has neither coat, nor gown—neither shoes, nor slippers—this trifle in one act, as well as the Farce acted on March the 8th, was written in ridicule of Madan's Thelyphthora.

However erroneous Madan's principles might be, they certainly were not such as represented in this little piece—he did not approve of polygamy in general, but only thought that it ought to be tolerated under particular circumstances—he was a Gentleman of independent fortune—he went into Orders

from the purest motives, and became a popular preacher—he is said to have built the Chapel at the Lock Hospital at his own expense, and, after having reimbursed himself, to have given it to that charitable institution—his situation made him peculiarly well acquainted with the miseries resulting from seduction and prostitution—this induced him to write his *Thelyphthora*, a book which made a great stir at the time, but which has now nearly sunk into oblivion.

One of the best jokes made against him was an Epigram, in which the writer solicited the hand of Madan's daughter—he acknowledged he had a wife, but presumed that would not be an insuperable objection with the author of *Thelyphthora*.

Welwyn, who wrote *Chit Chat*, afterwards turned it into a *Burletta* and brought it out at the Royalty Theatre as a “*Matrimonial Breakfast*”—he made one material alteration—Waddle is represented as having married his second wife, on the supposition that his first was dead—all allusions to Madan's book were omitted—*Matrimonial Breakfast* is published without a date.

21. Provoked Husband.

24. For bt. of Mattocks. Beggar's Opera. Polly = Mrs. Martyr, 1st time.

28. Wilson's bt. Never acted, Seventeen Hundred and Eighty One, or the *Cartel* at Philadelphia. Tar Barrel = Quick : General Seedy = Lee Lewes : Serjeant Shirtless = Edwin : Col. Politesse = Wewitzer : Capt. Broadsides = Wilson : Miss Bellmont = Miss Satchell : Fanny O'Dogherty = Mrs. Wilson :—after which, Sir Courtly Nice. Sir Courtly = Lewis :

Crack = Wilson : Hothead = Quick : Testimony = Edwin : Lord Belguard = Peile : Farewell = Davies : Surly = Fearon : Leonora = Mrs. Mattocks : Violante = Mrs. Inchbald : Aunt = Mrs. Pitt :—with, never acted, Who'd have thought it ? Wilson—Lee Lewes—Mrs. Wilson—Mrs. Webb—the Prelude and Farce are not printed.

30. Edwin's bt. Spanish Fryar. Gomez = Edwin : Elvira = Mrs. Mattocks :—with Son in Law. Cranky = Wilson : Bowkitt = Edwin : Arionelli = Bannister from D. L. : Vinegar (probably) = Quick.

May 7. Wild's bt. All for Love. Antony = Wroughton : Ventidius = Aikin : Cleopatra = Miss Younge : Octavia (for that night only) = Mrs. Yates.

9. Peile's bt. Macbeth. Macduff = Piele :—with Chit Chat, and Who'd have thought it ?

10. Never acted, Man of the World. Sir Pertinax Macsycophant (the Man of the World) = Macklin : Egerton (his son) = Lewis : Lord Lumbercourt (a debauchee) = Wilson : Sidney (Egerton's tutor) = Aikin : Melville (father to Constantia) = Clarke : Lady Rodolpha Lumbercourt (daughter to Lord Lumbercourt) = Miss Younge : Betty Hint (a chambermaid) = Mrs. Wilson : Constantia = Miss Satchell : Lady Macsycophant = Miss Platt :—acted only 5 times this season—Egerton has an independent estate, which was left him by his maternal uncle, whose name he had assumed—Sir Pertinax wants him to marry Lady Rodolpha—he is in love with Constantia, who had been brought up by his mother, and who has no fortune—Lady Rodolpha is in love with Egerton's brother—at the conclusion, Sir Per-

tinax is enraged to the last degree at Egerton, for having married Constantia—he takes his other son, with whom he had quarrelled, into favour—and proposes him to Lady Rodolpha for a husband—she accedes to the proposal, but does not think it prudent to acknowledge her partiality——this is an excellent C.—that part of it which concerns Constantia and Melville is taken from Voltaire's *Nanine*—it had been performed in Ireland as the *True born Scotchman* in 3 acts—Macklin is much too severe on the Scotch—he might however have gone one step farther—Cleveland's Epigram (which Dryden has inserted in his *Essay on Dramatic Poesie*) would have been a pat Motto for Macklin's play—

“ Had Cain been Scot, heav'n would have  
 “ chang'd his doom ;  
 “ Not forc'd him wander, but confin'd him home.”

The *Man of the World* would have been acted sooner in England, but it was for some time refused a license——Macklin's own observations are—

“ The business of the Stage is to correct vice and  
 “ laugh at folly—the Lord Chamberlain has a right  
 “ to prohibit—but such prohibition is not to arise  
 “ from caprice, or enmity, or partiality—what he  
 “ prohibits must be offensive to virtue, morality,  
 “ decency, or the laws of the land—this piece is in  
 “ support of virtue, morality, decency, and the laws  
 “ of the land—it satirizes both public and private  
 “ venality, and reprobates inordinate passions and  
 “ tyrannical conduct in a parent.

“ The Lord Chamberlain when called on ought in  
 “ justice to point out the passages that are offensive

“ to government, or to individuals, or to society at large—no man in a public trust should exercise his authority to the injury of another, or the privation of any public right. \* \* \*

“ My copy being detained, I asked the Deputy, “ why, or by what right he deprived me of my copy? “ —for some time he would not assign any reason “ —I told him that I should resort to the laws of my “ country for redress—he replied, that I should but “ expose myself; and that they kept the copy by “ the usage of office—I told him that I knew the “ stage before that law existed—that it was the first “ time I had ever heard of an author being deprived “ of his copy, and that I should not submit to it.

“ I also informed the Lord Chamberlain that I “ had acted the Comedy in Ireland—that they were “ as careful there as here of any thing that affected “ government—that the Lord Lieutenants had seen “ it, laughed heartily at it, and deemed the satire “ general, pleasant, and just—some little creatures “ in office, to make their court to the Lord Lieutenants, pronounced it offensive to government; “ but their masters saw it again and again; and “ all the emotions they showed were laughter and “ applause.” (*Kirkman.*)

As Macklin's satire is general, tho' severe; no Minister or hanger on of a Minister, need say “ that “ was levelled at me”—but “ the galled jade will “ wince.”

One cannot wonder that the Deputy should at first refuse to assign any reason why he kept Macklin's copy, as

“ *Hoc volo, sic jubeo, stet pro ratione voluntas*”

has always been the maxim of the Chamberlain's office—Well might Hamlet reckon “the insolence “ of office” among the miseries of human life.

May 12. By desire of the Persian Embassadors. Careless Husband. Lady Betty Modish = Miss Farren from D. L., 1st time.

14. Brandon's bt. Mourning Bride. Osmyn = Lewis : Almeria = Mrs. Yates : Zara = Miss Younge.

28. (Last play) Man of the World, 5th time.  
(*From my own Bills—some few from Mr. Field.*)

---

### HAY. 1781.

June 1. Love in a Village. Madge = Mrs. Wells, 1st appearance : — with Author. Cadwallader = Bannister : Vamp = Baddeley : Poet = Bannister Jun. : Mrs. Cadwallader = Mrs. Wells :—she was excellent in both these characters.

4. Spanish Fryar, and Genius of Nonsense.
5. Separate Maintenance—8. Suicide.
7. Chapter of Accidents, and Mayor of Garratt.
11. Spanish Barber.
12. Summer Amusement.
16. Bonduca, with, never acted, Dead Alive. Motley (servant to Miss Wintertop) = Edwin : Sir Walter Weathercock (an old bachelor) = Wilson :

Edward (nephew to Miss Wintertop) = Wood : Miss Hebe Wintertop (an old maid) = Mrs. Webb : Comfit (housekeeper to Sir Walter) = Mrs. Wilson : Caroline (niece to Sir Walter) = Miss Harper :—acted with success—Sir Walter and Miss Wintertop were on the point of being married, but had quarrelled on their intended wedding day—Edward and Caroline had married in opposition to the commands of Sir Walter and Miss Wintertop—at the end of a twelvemonth they have spent all their money—Caroline proposes that Edward should go to his aunt, and say that his wife is dead—and that she should go to her uncle, and say that her husband is dead—the scheme succeeds to a certain degree—but Sir Walter and Miss Wintertop dispute about who the dead person is—they find Edward and Caroline both alive and merry—they forgive them—and agree to be married themselves—this musical Farce was written by O'Keeffe—it is a pretty good piece—the plot is taken from the Arabian Nights—but O'Keeffe thought it better to lay the scene in London, instead of Bagdad.

26. Lionel and Clarissa. Lionel = Wood : Col. Oldboy = Edwin : Jessamy = Wilks from Dublin : Jenkins = Bannister : Clarissa = Miss Harper : Diana = Mrs. Cargill : Jenny = Mrs. Wells : Lady Mary Oldboy = Mrs. Webb.

July 9. Never acted, Baron Kinkvervankotsdors-prakingatchdern. Baron = Digges : Pangloss (his curate) = Edwin : Hogrestan (an elderly officer) = Palmer : Mynheer Van Boterham (a Dutch tradesman) = Wilson : Franzel (his son) = Wood : Dagran = Wewitzer : German Doctor = Baddeley : Mefrow

Van Boterham = Mrs. Webb : Cecil (the Baron's daughter) = Miss Harper :—acted 3 times—the Baron is very proud and very poor—Boterham, who has a large mortgage on his estate, arrives at the Baron's castle near Gottingen, without an invitation—he brings his wife and son with him—Franzel and Cecil fall mutually in love—Boterham proposes the match to the Baron—the Baron is highly offended at the proposal—he locks up his daughter in a gallery—she makes her escape out of the window by piling the family pictures in a heap—the Baron is greatly displeased at the disrespect his daughter has shown for the family pictures, which he considers as of the highest value—the Baron, who had been in the habit of treating the Curate as a menial, at last turns him out of doors—the Curate revenges himself on the Baron by marrying Franzel to Cecil—the Baron discards his daughter—this musical C. in 3 acts was written by Andrews—it is an indifferent piece, but it appears not to have had a fair hearing—it was founded on a novel written by Lady Craven.

18. English Merchant. Lord Falbridge = Bannister Jun. : La France = Baddeley : Amelia = Miss Farren, 1st time :—with, never acted, Silver Tankard—this Farce was written by Lady Craven and is not printed—it was acted 6 nights.

23. Not acted 4 years, Nabob. Sir Matthew Mite = Palmer : Mr. Oldham = J. Aikin : Putty = Edwin : Janus = Wilson : Touchit = Baddeley : Lady Oldham = Miss Sherry.

Aug. 1. Not acted 7 years, Patron. Sir Thomas Loftus = Digges : Rust = Blisset : Dactyl = Bannister

Jun. : Puff = Baddeley : Sir Peter Pepperpot = Bannister : Juliet = Mrs. Lloyd.

7. Digges' bt. School of Shakspeare, or Humours and Passions.

Act 1. Vanity. Henry 4th part 1st. Falstaff = Digges : Prince of Wales = Palmer : Francis = Edwin.

Act 2. Parental Tenderness. Henry 4th part 2d. King = Bensley : Prince = Palmer.

Act 3. Cruelty. Merchant of Venice. Shylock = Digges : Portia = Mrs. Massey : Nerissa = Mrs. Wilson.

Act 4. Filial Piety. The Closet Scene in Hamlet — Bannister Jun. and Miss Sherry.

Act 5. Ambition. Henry 8th. King = Usher : Wolsey = Digges :—with Waterman. Tug = Bannister : Robin = Edwin : Wilhelmina = Miss Harper.

Aug. 8. Never acted, a Preludio in 3 scenes of Dialogue. Prompter = Bannister Jun. : Townly = Stanton : Beggar = Blisset : Signor Scrapelli = Delpini :—after the Preludio a favourite Pasticcio called the Beggar's Opera. Macheath = Mrs. Cargill : Peachum = Mrs. Lefevre : Lockit = Mrs. Webb : Filch = Mrs. Wilson : Polly = Mr. Bannister : Lucy = Mr. Edwin : Mrs. Peachum = Mr. Wilson : Mrs. Slammekin = Mr. Blisset : Diana Trapes = Mr. Wewitter :—to conclude with Medea and Jason—Ballet Tragi-comique.

Colman on this evening entertained the town with a species of amusement, as truly laughable as it was strange—he had the greatest reason to be satisfied with his whim, which for several nights attracted im-

mense crowds—Mrs. Lefevre a slim woman, was ill calculated for Peachum, but Mrs. Webb's masculine appearance suited Lockit and she played with spirit—Mrs. Wilson, tho' a very pretty little woman, appeared to be in reality as complete a young pick-pocket, as could be found among the boys who lurk about the doors of a theatre, and sang her song, as if she had always frequented such society—Gay himself could not have wished for a better Filch—Mrs. Cargill, tho' short and thick, appeared quite at ease and acted with spirit—Edwin's droll looks and awkward management of his petticoats; his love, his anger, and his distress in Lucy, the odd effect which his appearance, voice and manner gave the songs, was a combination of burlesque, which can never be forgotten by those who witnessed it; nor can it be conceived, even by those who knew Edwin in other characters, if they had not seen him in Lucy—any person who can recollect old Bannister, tho' he never saw him in Polly, can easily imagine how his rough manly face must look in a female head-dress, and his tall robust person in a woman's gown—his first appearance excited a tumultuous roar of laughter, and his fine low courtesies, with his grave modest looks, conspired to keep it up for a considerable time—tho' Bannister could take off Tenducci very exactly, and had performed Arionelli both songs and dialogue in falsetto, yet he did not disguise his natural voice either in speaking or singing when he acted Polly; nor, except in holding up his train rather too high when he went off the stage sometimes, did he seem wilfully to burlesque the character

—when he sang the songs all was silent attention and the travestie was forgotten ; he sang them all in his finest style, and the serious ones in the most pathetic—In the ballet Wewitzer in the figure of Punch performed Creon—Delpini made a droll Jason, and every character was rendered truly ridiculous.  
(*Mrs. Crouch's Memoirs.*)

The Beggar's Opera was repeated about 18 times.

Aug. 15. Mrs. Webb's bt. *Duenna*, with Midas. Midas = Mrs. Webb : Apollo = Mrs. Cargill : Pan = Bannister : Nysa = Mrs. Wilson : Daphne = Mrs. Hitchcock.

17. For bt. of Bannister Jun. School of Shakespeare—the first 3 acts as before.

Act 4. Love. Tomb Scene—Romeo = Bannister Jun. : Juliet = Mrs. Cargill, her 1st appearance in Tragedy.

Instead of Act 5 an Interlude called the Young Actor, with various Imitations, vocal and rhetorical, by Bannister Sen. and Jun.—after which, Flitch of Bacon.

21. For bt. of Jewell, Treasurer. Confederacy. Brass = Palmer : Dick = Stanton : Moneytrap = Wilson : Gripe = Webb : Clarissa = Miss Farren, 1st time : Flippanta = Mrs. Wilson : Corinna = Lady, 1st appearance : Mrs. Amlet = Mrs. Webb.

22. Wilson's bt. Feast of *Thalia*, a Dramatic Olio, consisting of the Closet Scene in *Hamlet*, &c. —with, never acted there, Tom Thumb. Tom Thumb = Master Edwin : King = Wilson : Grizzle = Edwin : Noodle = Bannister : Doodle = Bannister Jun. : Queen = Mrs. Cargill : Princess = Young Lady : Glumdalca = Mrs. Webb.

24. Edwin's bt. Merry Wives. Falstaff = Henderson, 1st appearance there for 4 years : Sir Hugh Evans = Edwin : Ford = Palmer : Dr. Caius = Baddeley : Slender = R. Palmer : Host = Bannister : Shallow = Wilson : Robin = Master Edwin : Mrs. Ford = Miss Farren : Mrs. Page = Mrs. Hitchcock : — Henderson had no engagement this summer as he could not make his own terms—(*Ireland*)—he was a capital actor, but seems to have set the full value on his abilities.

Sep. 3. Never acted, Agreeable Surprise, by O'Keeffe. Lingo = Edwin : Sir Felix Friendly = Wilson : Compton = Bannister : Eugene = Wood : Mrs. Cheshire = Mrs. Webb : Cowslip = Mrs. Wells : Laura = Miss Harper :—this F. met with great applause—Mrs. Webb's figure was admirably calculated for the part, and nothing could be superior to Edwin and Mrs. Wells. (*Bills from Mr. Field.*)

Four insignificant pieces are said to have come out in the course of the season, viz.—Hodge Podge—Damnation—Ripe Fruit and Kensington Gardens—none of them are printed. (*Oulton.*)

Oulton, in his account of this season, makes so extraordinary a mistake that it deserves to be noticed—he tells us that the School of Shakspeare (Aug. 7) was a humorous Preludio to the Beggar's Opera reversed.

West Digges did not act in London after this season—but he continued on the Irish stage till the summer of 1784, when he was seized with a paralytick attack—for particulars see D. L. Oct. 5 1784.

Hitchcock tells us, that few men ever gave their auditors so happy an idea of the easy, finished gen-

tleman, and man of fashion as Digges—the elegance of his figure and deportment, the ease and propriety of his action, with the justness of his conceptions and delivery, most deservedly gained him numerous admirers—he had, it must be acknowledged, some few peculiarities, which made some at first dislike him—but an intimate acquaintance with his mode removed these impressions, and established his abilities on the firmest basis—O'Keeffe in 1826 observes—“I well remember Digges—he was excellent in “Tragedy, Comedy and Opera—his Norval—Wolsey—Macheath—and Hearty in the Jovial Crew “—were most capital—he had a noble presence, a “fine figure, large and manly; a full, expressive and “pleasing face, and ruddy complexion—he was a “prime favourite in Scotland”—Davies would have considered Digges as the best performer that he had seen in Wolsey, if he had not been sometimes extravagant in gesture, and quaint in elocution.

*Digges' characters.*

S. A. Dublin 1749-1750. Jaffier—Lothario—King Lear—Antony in J. C.—Dumont.

1751-1752. Pyrrhus—Myrtle.

1752-1753. Capt. Macheath.

1753-1754. Alcanor in Mahomet.

Edinburgh 1756-1757. \*Young Norval.

S. A. 1758-1759. Hastings.

1760-1761. Etan in Orphan of China.

Edinburgh 1761-1762. Stranger in Douglas—Pierre—Cato.

1764. Romeo.

Hay. 1777. Cato—Wolsey—Sir John Brute.

1778. Caratach in Bonduca — Lord Townly—  
Macbeth—King Lear.

C. G. 1778-1779. Caractacus—Roman Father—  
Ventidius—Sciolto.

Hay. 1779. Major Oakly — \*Westmoreland in  
Albina.

1780. Theseus—Spanish Fryar—Shylock.

1781. \*Baron Kink — Sir Thomas Lofty in  
Patron—Falstaff.

\* *Originally.*

---

BATH 1780-1781.

Sep. 19. Jane Shore. Hastings = Dimond : Dumont = Brunton from Norwich, 1st appearance : Jane Shore = Miss Kemble, 1st appearance at Bath : Alicia = Mrs. Siddons :—the Company began to act at Bristol Sep. the 1st.

20. Belle's Stratagem. Doricourt = Dimond : Flutter = Didier : Lætitia = Mrs. Didier.

21. Countess of Salisbury = Mrs. Siddons.

30. Times. Lady Mary Woodley = Mrs. Siddons.

Oct. 7. Henry 2d. Rosamond = Mrs. Siddons.

14. Chapter of Accidents. Woodville = Dimond : Jacob = Keasberry : Gouverour Harcourt = Blisset : Grey = Brunton : Vane = Bonnor : Cecilia = Mrs. Siddons : Bridget = Mrs. Didier.

17. Distressed Mother. Orestes = Dimond : Hermione = Miss Kemble : Andromache = Mrs. Siddons.

21. Way to keep him. Lovemore = Dimond : Sir Bashful Constant = Keasberry : Widow Belmour = Miss Kemble : Mrs. Lovemore = Mrs. Siddons :— Keasberry is said to have acted Sir Bashful particularly well.

28. Law of Lombardy. Princess = Mrs. Siddons.

Nov. 7. Never acted there, Timanthes. Timanthes = Dimond : Ismena = Mrs. Siddons.

11. Rivals. Julia = Mrs. Siddons.

14. Mrs. Siddons acted Mrs. Candour.

21. Never acted there, Elfrida. Athelwold = Browne : Edgar = Dimond : Elfrida = Mrs. Siddons.

25. Careless Husband. Lady Easy = Mrs. Siddons.

Dec. 5. Mrs. Siddons acted Miss Aubrey in F. L.

16. Not acted 8 years, All in the Wrong. Sir John Restless = Keasberry : Beverley = Dimond : Belinda = Miss Kemble : Lady Restless = Mrs. Siddons.

21. Douglas. Lady Randolph = Mrs. Siddons.

Jan. 13. Provoked Husband. Lady Townly = Mrs. Siddons.

31. Not acted 20 years, Gamester. Beverley = Dimond : Stukely = Browne : Mrs. Beverley = Mrs. Siddons.

Feb. 6. Dimond's bt. Isabella. Isabella = Mrs.

Siddons :—with Three Weeks after Marriage—£103.

17. For bt. of Mrs. Siddons—Mrs. Siddons begs leave to observe, that from the kind exertion of her friends, she is induc'd to lay the Pit and Boxes together for this night, and that a few front seats of the first Gallery will be partitioned off, to serve by way of Pit; she humbly entreats the indulgence of the Public on this occasion, whose good opinion it is her ambition to merit, and which she hopes she shall not forfeit by taking this liberty—Jane Shore. Alicia = Miss Kemble : Jane Shore = Mrs. Siddons :—with All the World's a Stage—the night's entertainment to conclude with an address to the audience by Mrs. Siddons—£124.

22. Funeral. Campley = Dimond : Lady Brumpton = Mrs. Siddons.

24. Mrs. Didier's bt. She Stoops to Conquer. Hardcastle = Blisset : Tony Lumpkin (for that night) = Mrs. Didier : Young Marlow = Dimond : Miss Hardcastle = Mrs. Siddons :—with Linco's Travels, and Trip to Scotland. Griskin = Jackson : Jemmy Twinkle = Didier : Miss Griskin = Mrs. Didier :—£104 : 18 : 0.

27. Conscious Lovers. Young Bevil = Dimond : Tom = Didier : Indiana = Mrs. Siddons.

March 1. For bt. of Mr. and Miss Summers. Bondman. Cleora = Mrs. Siddons :—with Death of Harlequin. Harlequin = G. Summers : Clown = Summers : Columbine = Miss Summers :—£71 : 12s.

6. Bonnor's bt. Inconstant. Young Mirabel = Bonnor : Duretete = Didier : Bisarre = Mrs. Siddons :—£88.

29. Henry 5th = Browne : Chorus = Dimond.

31. Rule a Wife. Leon = Dimond : Perez = Didier : Cacafogo = Blisset : Estifania = Mrs. Didier.

April 17. Vernon from D. L. acted Macheath, and Lying Valet.

19. Richard 3d. Richard = Brunton.

28. Dissipation. Lord Rentless = Dimond : Alderman Uniform = Blisset : Lady Rentless = Mrs. Didier.

May 12. Royal Suplicants. Acamas = Dimond : Deianira = Mrs. Siddons :—with Midas, by Blisset.

15. Brett's bt. Cymon, with Guardian. Harriet = Mrs. Siddons :—£104 : 2 : 6.

16. For bt. of Rowbotham and Siddons. Grecian Daughter. Euphrasia = Mrs. Siddons :—£94 : 9 : 6.

19. Double Falsehood. Leonora = Mrs. Siddons.

26. For bt. of Mrs. Hedges. Beaux Stratagem. Archer = Palmer from D. L. : Mrs. Sullen = Mrs. Hedges :—with Lyar by Palmer :—£68.

29. Didier's bt. Clandestine Marriage. Lord Ogleby = Didier : Sterling = Blisset : Lovewell = Dimond : Canton = Bonnor : Mrs. Heidelberg = Mrs. Didier : Miss Sterling = Miss Kemble : Fanny = Mrs. Siddons :—£55.

June 2. Brunton's bt. Fair Penitent. Lothario = Dimond : Sciolto = Brunton : Calista = Mrs. Siddons :—£39 : 17 : 0.

June 7. Mrs. Siddons acted the Duchess of Braganza.

9. Mrs. Siddons acted Jane Shore :—£65.

July 7. Siege of Sinope. Pharnaces = Dimond : Thamyris = Mrs. Siddons.

The Company removed to Bristol on June 11, where they acted 3 times a week.

June 11. Dimond's bt. Fair Penitent, and Contrivances :—62.

27. For bt. of Miss Kemble and Mr. Siddons. Hamlet (altered partly by Garrick and partly by Lee) —Hamlet (for that night only) = *Mrs. Siddons, her 1st appearance there in that character and 6th time of performing it* :—Guildenstern = Siddons : Queen = Miss Kemble :—65 : 10 : 0.

July 4. Bonnor's bt. Inconstant, and Irish Widow. Widow Brady (with the Epilogue song) by Mrs. Green of C. G.—£140 : 3 : 6.

9. For bt. of Mrs. Siddons. Funeral :—£100.

11. Othello. Desdemona = Mrs. Siddons :—£59.

20. Fatal Falsehood. Emmelina = Mrs. Siddons.

27. (Last night) Didier's bt. She Stoops to Conquer, with Bayes in Petticoats, and Lethe—Mrs. Didier acted Tony Lumpkin, Mrs. Hazard, and Fine Lady :—£104.

Mrs. Siddons acted at Bath and Bristol—Queen in Hamlet 2 times—Portia 1—Alicia 2—Lady Mary Woodley 4—Lady Randolph 3—Countess of Salisbury 3—Mrs. Candour 5—Elwina 3—Rosamond 3—Cecilia 12—Monimia 1—Andronache 2—Mrs. Lovemore 1—Princess in Law of Lombardy 2—Ismena 4—Julia in Rivals 3—Elfrida 10—Lady Easy 3—Miss Aubrey 1—Lady Restless 8—Lady Townly 1—Mrs. Belville 1—Isabella in ditto 3—Mrs. Beverley 7—Jane Shore 3—Lady Brumpton 2—Miss Hardcastle 2—Indiana 2—Cleora in Bondman 1—Bizarre 2—Deianira 2—Fanny in Clandestine Marriage 1—Grecian Daughter 2—Leonora in D. F. 1—Calista 2—Duchess of Braganza 1—Hamlet 1—

Imogen 1—Millwood 1—Thamyris 1—Desdemona 1  
—Emmelina in F. F. 1.

Didier at his bt. signified his determination to quit the stage—he changed his mind, and acted Dash-  
would at C. G. Dec. 13 1786—the author of the Theatrical Biography in 1772 says—“ Didier wants  
“ that luxuriance and variety so necessary to con-  
“ stitute a perfect comedian, but he never offends ;  
“ on the contrary he is a sensible and judicious  
“ speaker—his particular walk has been in the fop-  
“ pish cast—when a young man he played Charles  
“ in the Busy Body, and in the scene when he had  
“ to leap from the balcony, being possessed with the  
“ full spirit of the part, he unfortunately jumped  
“ down on the main trap in the centre of the stage,  
“ which giving way all of a sudden, he was suspended  
“ by the chin, in a posture awkward as it was dan-  
“ gerous—as soon as he was taken up, it was disco-  
“ vered that his throat was cut in such a manner,  
“ that his life was for some time despaired of ; how-  
“ ever he had the good fortune to experience a  
“ speedy and perfect cure ”—the truth of this story  
was confirmed to Mr. Dimond by Mrs. Didier in  
1823—Mrs. Didier was the sister of Du-Bellamy  
the Singer—Didier met with her at S. A. Dublin—  
soon after their marriage, they went to Edinburgh ;  
then to Liverpool and lastly to Bath—in 1771 they  
were engaged at the Hay.—(T. B.)—Abraham  
Didier died at his house in Bristol Oct. 26 1823—  
he was said in the Bath paper to be 84.

## D. L. 1781-1782.

Sep. 25. Hamlet = Smith :—with Camp. Nancy = Mrs. Wells, 1st appearance at D. L.

Oct. 4. Hypocrite—6. Lord of the Manor.

10. Zara. Zara = Mrs. Crawford, 1st appearance this season :—this was the only night that she acted —she went to Ireland, and is said to have broken her engagement at D. L.—in a theatrical point of view this was the most imprudent step that ever was taken ; as she made an opening for Mrs. Siddons, who might otherwise have stayed at Bath some few years longer—and when Mrs. Crawford returned to London, she had to encounter the superiour abilities of an actress then in her meridian, while she herself was in the wane—the consequence is obvious.

19. Not acted 6 years, King Arthur. King Arthur = Smith : Grimbald = Bannister : Oswald = Brereton : Osmond = Farren : Merlin = J. Aikin : Emeline = Miss Farren : Philadel = Miss Field : Cupid = Miss Romanzini, 1st appearance at D. L.:—acted at least 10 times.

29. Oroonoko, with Gentle Shepherd, 1st time. Patie = Mrs. Cargill : Roger = Du-Bellamy : Bauldy = Dodd : Peggy = Miss Wheeler : Jenny = Mrs. Wells :—this is said to be a fresh alteration of Ramsay's Pastoral by Tickell—(*Mrs Crouch's Memoirs*) —the Gentle Shepherd had however been acted as an after-piece before—see D. L. May 9 1774.

## 30. Rule a Wife.

Nov. 5. Macbeth—6. Love for Love—7. Wonder.

10. Never acted, Divorce. Sir Harry Trifle = Palmer : Qui Tam (an attorney) = Parsons : Dennis Dogherty (his clerk) = Moody : Tom = Suett : Lady Harriet Trifle = Miss Farren : Mrs. Anniseed (Sir Harry's aunt) = Mrs. Hopkins : Biddy (Lady Harriet's woman) = Mrs. Wrighten :—acted with success —Sir Harry and Lady Harriet have been married about 2 years—he is tired of her, for no other reason than because she is his wife—he proposes to her that they should get a Divorce, and then marry again—she is delighted with the scheme, as it would make her the subject of universal conversation—Sir Harry consults Qui Tam about the method of obtaining a Divorce—Qui Tam proposes that Dogherty should be seen coming out of Lady Harriet's chamber about three in the morning—Dogherty comes to Sir Harry's dressed as a gentleman—he persuades Mrs. Anniseed to marry him—Sir Harry and Lady Harriet are convinced of the folly of their plan—this is a moderate Farce by Jackman.

## 21. Stratagem—23. Dissipation.

27. Never acted, Fair Circassian. Almoran = Palmer : Hamet = Smith : Omar = Bensley : Ali (Chief Priest) = Packer : Caled = Farren : Almeida (the Fair Circassian) = Miss Farren :—acted with much greater success than it deserved—the late King of Persia had left his throne equally to Almoran and Hamet—Almoran was indignant that his younger brother should be associated with himself in the empire—Omar had been tutor to the young princes, and confidential adviser to the late King—at the

opening of the play, Hamet and Almeida are mutually in love—Almoran gets a sight of Almeida, and falls violently in love with her—Hamet signifies to Almoran his intention of marrying Almeida on the next day—Almoran pretends to acquiesce, but is secretly determined to prevent the marriage—when the ceremony begins, Almoran joins the hands of Hamet and Almeida—a priest enters with a scroll, which he pretends to have received from heaven—Ali reads the scroll, the words of which are—“ Fate “ has decreed to Almoran Almeida”—Almoran claims Almeida—Hamet, Omar, and Almeida reproach Ali for having given his sanction to a forgery—Almoran is disappointed that Ali’s scheme has not succeeded—in the next scene Almoran’s guards force off Almeida on one side of the stage—and Hamet on the other—at the conclusion, Almoran and Hamet fight—Almoran is disarmed—Omar enters with a large party of Hamet’s friends—Almoran stabs himself—before he dies, he acknowledges that he had wronged his brother—this is a moderate T. by Pratt—it is founded on Dr. Hawkesworth’s tale of Almoran and Hamet.

Dec. 13. Never acted, Carnival of Venice—this Opera in 3 acts, was successful, but it is not printed—it is attributed to Tickell. Lucio = Bannister : Sir Peter Pagoda = Parsons : Melvil = Du-Bellamy : Piano = Suett : Charles = Dodd : Marinetta = Mrs. Cargill : Francisca = Mrs. Wrighten : Emily = Miss Phillips :—such is the cast printed with the songs—Palmer—Bannister Jun. and Miss Pope acted—but their names are omitted as they had no songs.

Jan. 21. Maid of the Oaks—1st time as an after-

piece. Dupely = Dodd : Sir Harry Groveby = Bre-  
retton : Old Groveby = Baddeley : Hurry = Parsons :  
Oldworth = J. Aikin : Lady Bab Lardoone = Mrs.  
Abington : Maria = Mrs. Brereton.

22. Not acted 10 years, (acted Nov. 23 1775) She  
wou'd and She wou'd not. Trappanti = King : Don  
Manuel = Yates : Don Philip = Bensley : Octavio =  
Brereton : Soto = Baddeley : Hypolita = Mrs. Car-  
gill : Flora = Mrs. Wells : Viletta = Miss Pope.

31. School for Scandal, and Divorce, 15th time.

Feb. 1. West Indian. Belcour = King : Major  
O'Flaherty = Moody : Stockwell = J. Aikin : Capt.  
Dudley = Packer : Charles Dudley = Brereton : Var-  
land = Parsons : Fulmer = Baddeley : Charlotte  
Rusport = Miss Farren : Lady Rusport = Mrs. Hop-  
kins : Louisa Dudley = Mrs. Brereton : Mrs. Fulmer  
= Miss Sherry. *r. b.*

12. Tempest. Prospero = Bensley : Ferdinand =  
Farren : Stephano = Moody : Caliban = Bannister :  
Trinculo = Baddeley : Miranda = Miss Phillips :  
Ariel = Miss Field. *r. b.*

14. Trip to Scarborough. Berinthia = Miss Far-  
ren : Amanda = Mrs. Brereton. *r. b.*

16. Lord of the Manor. Trumore = Du-Bellamy :  
Annette = Miss Field :—rest as before—with Citizen.  
Old Philpot = Baddeley : Young Philpot = Dodd :  
Maria = Miss Farren. *r. b.*

18. Fair Circassian, 19th time. *r. b.*

19. Provoked Husband. Lord Townly = Smith :  
Sir Francis Wronghead = Yates : Manly = Bensley :  
Count Basset = Dodd : John Moody = Moody : Squire  
Richard = Suett : Lady Townly = Miss Farren : Lady  
Wronghead = Mrs. Hopkins : Miss Jenny = Miss

Field : Lady Grace = Miss Sherry :—with Quaker.  
Lubin = Suett. *r. b.*

25. Never acted, Variety. Commodore Broadside = King : Sir Timothy Valerian (a valetudinarian) = Parsons : Morley = Smith : Capt. Seafort = Palmer : Major Seafort (his father) = Baddeley : Lord Frankly = Brereton : Sir Frederick Fallal = R. Palmer : Steady = Bannister Jun. : Lady Courtney = Mrs. Abington : Miss Harriet Temple (niece to the Commodore) = Miss Farren : Lady Fallal = Miss Pope : Lady Frankly = Mrs. Brereton : Mrs. Bustle = Mrs. Hopkins :—acted 9 times—never was any play more improperly named than this, as it is uniformly dull—it is not clear by whom it was written—there is little or no plot—Capt. Seafort and Harriet Temple are mutually in love—she declines his addresses, as she has no fortune, and as she knows a marriage with her would displease his father—her uncle gives her a fortune, and she marries Seafort—Steady turns out to be her brother—Morley marries Lady Courtney.

March 16. By particular desire, Braganza. Duchess (for that night only) = Mrs. Yates :—with the Monody.

18. Smith's bt. Way to keep him. Lovemore = Smith : Sir Bashful Constant = King : Sir Brilliant Fashion = Dodd : William = Baddeley : Widow Belmour = Mrs. Abington : Mrs. Lovemore = Miss Farren : Muslin = Miss Pope : Lady Constant = Mrs. Brereton :—with Critic. *r. b.*

21. Dodd's bt. Not acted 11 years, Foundling. Young Belmont = Palmer : Sir Roger Belmont = Parsons : Sir Charles Raymond = J. Aikin : Col. Raymond = Brereton, their 1st appearance in those

characters : Faddle = Dodd : Rosetta = Miss Farren, 1st time : Fidelia = Mrs. Brereton, 1st time :—with Linco's Travels, and Alchemist. Abel Drugger = Dodd.

April 15. Brereton's bt. Dissipation, with, not acted 8 years, Trip to Scotland. Jemmy Twinkle = Brereton : Griskin = Parsons : Miss Griskin (1st time and for that night only) = Miss Farren :—Mrs. Brereton acted the part in Oct.

17. Beggar's Opera, with True Briton—damned.

23. Farren acted Othello for his bt.

24. Miss Wheeler's bt. Way of the World. Waitwell = Suett, 1st time :—with, not acted 15 years, Capricious Lovers. Hobbinol = Suett : Phœbe = Miss Wheeler : Lisetta (with a mock Italian song) = Mrs. Wrighten.

30. Mrs. Wells acted Harriet in Jealous Wife 1st time, and Irish Widow, 2d time, for her bt.

May 7. Suspicious Husband. Ranger = King : Clarinda = Miss Farren : Jacintha = Mrs. Wells, 1st time.

10. Old Batchelor, with, never acted there, Don Juan, or the Libertine Destroyed.

14. Chances. Don John = Palmer, 1st time : 1st Constantia = Mrs. Sharp : 2d Constantia = Miss Farren.

18. Never acted, Fair American. Bale = Parsons : Col. Mountford = Palmer : Admiral Dreadnought = King : Summers = Barrymore : Carbine (servant to Col. Mountford) = Suett : Angelica (niece to Bale) = Miss Phillips : Charlotte (daughter to Bale) = Miss Wheeler : Rachel (maid to Charlotte) = Mrs. Wrighten : Miss Kitty Dreadnought = Mrs. Hop-

kins :—acted 7 or 8 times—Col. Mountford had rescued Angelica from the French in America—their interview was short—but he had fallen in love with her—and she with him—Summers and Charlotte are mutually in love—Bale wishes his daughter to marry Col. Mountford—Carbine arrives at Bale's house—Bale sees his daughter and niece at a small distance—he tells Carbine that the lady without a cloak is his daughter—he is not aware that his daughter had borrowed the cloak with which Angelica had entered—Carbine sees Angelica without a cloak, and concludes that she is Charlotte—owing to this mistake, when Col. Mountford meets Angelica, Carbine tells him that she is Miss Bale—Charlotte elopes with Summers—she goes however no farther than Bath, near which place her father's house is situated—Summers goes out to fetch a chair for her—Rachel tells her that her father knows where she is—she puts herself under the protection of Col. Mountford—he carries her to Bale's house, having no notion that she is Bale's daughter—in the last scene an explanation takes place—and the piece concludes with the union of Col. Mountford and Angelica—and of Summers and Charlotte—this is a moderate Op. by Pilon—the character of Bale, who does every thing by method, and at a particular hour, is taken from that of Lump in the True Widow—the bulk of the plot is stolen from the Adventures of Five Hours—see C. G. Jan. 31 1767—Pilon was not a skilful plagiary—every thing is rather worse than better for passing through his hands. (*Bills from Mr. Woodfall.*)

June 1. (Last night) As you like it. (*Gent.'s Mag.*)

Joseph Vernon died in March—the author of the Theatrical Biography in 1772 says—“ it is seldom “ found that a good actor is a good singer—Vernon “ stands an exception to that rule; for tho’ he now “ only lives in point of voice upon the echo of his “ former reputation, he *was* excellent in both—and “ did not too apparent a coxcombry eternally settle “ on his features, there are many parts in Comedy “ that would receive force from his abilities”—Autolycus in the Winter’s Tale was one of his best parts.

---

## C. G. 1781-1782.

Sep. 17. New way to pay Old Debts. Lord Lovell = Lewis : Lady Allworth = Mrs. Yates, 1st time : Margaret = Miss Satchell, 1st time :—with Marriage Act—this Farce is taken from the Islanders—it was acted 4 times.

24. Miss Satchell acted Juliet.

Oct. 5. Man of the World—acted several times.

13. Never acted, Duplicity. Osborne = Henderson : Sir Harry Portland = Lewis : Sir Hornet Armstrong (his uncle) = Wilson : Squire Turnbull = Lee Lewes : Timid (steward to Sir Harry) = Edwin : Vandervelt = Wewitzer : Clara (his ward) = Miss Younge : Miss Turnbull = Mrs. Wilson : Melissa (sister to Sir Harry) = Mrs. Inchbald : Mrs. Trip =

Mrs. Pitt :—acted 7 times—Sir Harry had saved Osborne's life in Savoy—they had returned from travel together, and were become great friends—Osborne is on the point of marriage with Melissa—Sir Harry has good qualities, but they are counterbalanced by his passion for gaming—Osborne is very desirous to cure him of his folly—for this purpose he contrives, with the assistance of some sharpers, to win very large sums of money from Sir Harry—in the last act, Sir Harry has not only lost all his own property, but also his sister's fortune—he is reduced to despair—Osborne gives Sir Harry a very severe lecture, and then restores every thing to him—there is an important underplot—Turnbull and his sister are vulgar, ignorant persons, from the country—Sir Hornet had seen Clara at Bath—he had asked who she was, and was told that her name was Turnbull—he writes a letter to Sir Harry, and strongly recommends Miss Turnbull to him for a wife—in the 4th act Sir Hornet discovers his mistake—and the piece ends with the union of Clara and Sir Harry—Vandervelt gives a reluctant consent—he wished to marry Clara himself—this is a pretty good C. by Holcroft—it was cut down to 3 acts, and revived at C. G. May 6 1796 as the Mask'd Friend.

16. Beggar's Opera. Macheath = Miss Catley, 1st time: — with Apprentice. Dick = Lewis :—Miss Catley had played Macheath in Ireland.

27. Never acted, Jupiter and Alcmena—this Opera is attributed to Dibdin—it was acted twice.

Nov. 8. Macklin played Shylock and Sir Archy.

14. Wroughton acted Lear, 1st time.

17. Never acted, Count of Narbonne. Raymond,

Count of Narbonne = Wroughton : Austin (a monk—formerly lord of Clarinsal) = Henderson : Theodore (a young peasant—in love with Adelaide) = Lewis : Countess of Narbonne = Miss Younge : Adelaide (daughter to the Count and Countess—in love with Theodore) = Miss Satchell : Isabella is not one of the D. P.—acted about 19 times—this T. was written by Jephson—it is founded on Horace Walpole's Castle of Otranto—the Count had lost his only son, who was on the point of marriage with Isabella—as the Count was very desirous of male issue, he had formed a design of divorcing his wife, and marrying Isabella himself—Isabella was shocked at the proposal, and had made her escape from the castle—here the play begins—the Count's servants, who had been sent in pursuit of Isabella, bring in Theodore as a prisoner—he acknowledges that he had assisted Isabella in making her escape—the Count threatens him with death—Austin discovers that Theodore is his son—Theodore learns from a paper which Austin gives him, that he is the rightful lord of Narbonne—and that his grandfather, Alphonso, had been poisoned by Raymond's father—in the 5th act, Theodore appears in the armour formerly worn by Alphonso—the Count is struck with horror at the resemblance between Theodore and the statue of Alphonso—Isabella had taken refuge in a neighbouring convent—the Count stabs his daughter, supposing her to be Isabella—Adelaide is brought in in a dying state—she dies—the Count kills himself—the Countess falls on the body of Adelaide—this is a pretty good T.—the Romance is excellent.

When the Count of Narbonne was first acted at

Dublin, it was extremely profitable to Daly ; and Kemble greatly distinguished himself in the Count—at the rival theatre, Clinch and Crawford played the Count and Theodore—Mrs. Crawford, who should certainly from her age have represented the Countess, to the astonishment of every body, chose to act Adelaide, solely for the purpose of playing the love scenes with her husband. (*Boaden.*)

28. Never acted, Banditti, or Love's Labyrinth—this Opera was completely damned on the first night—O'Keeffe altered it, and it was then acted with success as the Castle of Andalusia.

Dec. 5. Much ado——8. Merry Wives.

11. Henry 4th.

26. Choice of Harlequin—a description of the business of this Pantomimical Entertainment was printed, with the Songs—Edwin, as keeper of Tothill fields Bridewell, had a good song.

31. Miss Satchell acted Ophelia—Wilkinson says she was the only good Ophelia he ever saw except Mrs. Cibber ; and that in artless and feeling characters she needed not to fear the most critical review.

Jan. 1. Fair Penitent——3. Gamester.

4. Stratagem. Scrub = Quick : Mrs. Sullen = Mrs. Mattocks.

5. Measure for Measure——6. Richard the 3d.

8. Earl of Warwick—9. Chances—11. Wonder.

10. Zara. Lusignan = Henderson, 1st time : Osman = Aikin : Zara = Miss Younge.

18. Provoked Husband. Lord Townly = Lewis : Sir Francis Wronghead = Macklin : Manly = Clarke : Count Basset = Lee Lewes : Lady Townly = Mrs.

Mattocks : Lady Grace = Mrs. Lessingham : Miss Jenny = Mrs. Wilson.

22. As you like it. Celia = Miss Satchell.

Feb. 2 and 4. Edwin acted Don Jerome, and Polonius, for the 1st time—they were Wilson's characters—Wilson was in continual embarrassments—it seems probable that he was arrested at this time.

5. Venice Preserved. Jaffier = Wroughton, 1st time : Pierre = Aikin : Belvidera = Mrs. Yates. r. b.

9. Never acted, a Prelude, called the Dramatic Puffers. Zephyr = Edwin : Breeze = Robson : Author = Lee Lewes :—with, never acted, Which is the Man ? Lord Sparkle = Lee Lewes : Beauchamp = Lewis : Belville = Wroughton : Fitzherbert = Henderson : Bobby Pendragon (a Cornish bumpkin) = Quick : Lady Bell Bloomer = Miss Younge : Julia (ward to Fitzherbert) = Miss Satchell : Sophy (sister to Pendragon) = Mrs. Mattocks : Clarinda = Mrs. Morton : Kitty (woman to Julia) = Mrs. Wilson :—acted 23 times—Belville and Julia had been privately married at Paris—Belville had been forced to leave her, and go to Florence—during his absence, Fitzherbert had directed Julia to return home—Belville is not aware that she is in England—Fitzherbert proposes to Belville that he should marry his ward, but without naming her—Belville avows his marriage with Julia—Fitzherbert is offended at Julia for marrying without his knowledge—and for that reason does not mention Belville to her—Julia is decoyed to Lord Sparkle's house by the treachery of Kitty—Lord Sparkle wishes to seduce her—Beauchamp rescues her, and carries her to his lodgings—on the

approach of Clarinda, Julia retires to an inner room—Belville enters—Julia is discovered—Belville goes off in a fit of jealousy—Lord Sparkle had made himself certain of marrying Lady Bell—at the conclusion, she gives her hand to Beauchamp—this is a very good C. by Mrs. Cowley—but it is liable to one serious objection—nothing can be more unnatural than that Julia should have refused to tell her husband the name of her guardian.

The Dramatic Puffers was acted 10 times before Which is the Man?—this little piece, which is totally void of merit, is attributed to Bate—Breeze says—“ all my prospects fell with the Coalition ”—it appears from this speech that the Theatrical Coalition was now at an end.

21. Vertumnus and Pomona—this afterpiece was damned—the Songs only are printed.

March 14. Distressed Mother. Orestes = Gentleman: Pyrrhus = Aikin: Hermione = Mrs. Barnes, her 4th appearance on any stage: Andromache = Mrs. Yates :—with Tom Thumb. *r. b.*

16. Never acted, Positive Man. Sir Toby Tacit = Quick: Grog = Lee Lewes: Rupee = Edwin: Maurice = Mahon: Stern = Fearon: Capt. Bellcamp = Whitfield: Lady Tacit = Mrs. Webb: Cornelia (her daughter) = Mrs. Martyr: Florimel (sister to Capt. Bellcamp) = Mrs. Inchbald: Nancy (maid to Cornelia) = Mrs. Wilson :—Sir Toby calls himself a Positive Man, but he is quite the contrary—Bellcamp and Cornelia are mutually in love—Sir Toby insists that his daughter should marry Rupee—Rupee sees Florimel, in the dress of an officer, go into Cornelia’s room—he declines the match—Sir Toby

offers Cornelia to Bellcamp who readily accepts her  
—this Farce with songs was written by O'Keeffe  
—it is an indifferent piece, but it was acted with  
success—see She Gallant at Smock Alley 1766-1767.

18. Miss Younge's bt. Mourning Bride. Osmyn  
= Lewis : King = Clarke : Gonsalez = Hull: Zara =  
Miss Younge : Almeria = Mrs. Yates :—with, not  
acted 8 years, Dragon of Wantley. Moore = Du-  
Bellamy from D. L.: Gaffer Gubbins = Edwin :  
Dragon = Darley : Margery = Miss Catley, 1st time :  
Mauxalinda = Mrs. Martyr. *r. b.*

19. Henderson's bt. Double Dealer. Maskwell  
= Henderson, 1st time : Sir Paul Plyant = Quick :  
Careless = Lewis : Brisk = Lee Lewes : Mellefont =  
Whitfield : Lord Touchwood = Clarke : Lord Froth  
= Booth : Lady Froth = Miss Younge : Lady Plyant  
= Mrs. Mattocks : Lady Touchwood = Mrs. Inch-  
bald : Cynthia = Miss Satchell :—with Rehearsal in  
3 acts. Bayes = Henderson. *r. b.*

April 10. Quick's bt. Not acted 20 years, Wife's  
Relief. Riot = Wroughton : Volatil = Lewis : Sir  
Tristram Cash = Edwin : Young Cash = Lee Lewes :  
Spitfire = Quick : Hazard = Whitfield : Horatio =  
Davies : Arabella = Mrs. Mattocks : Cynthia = Miss  
Satchell :—with London Cuckolds reduced to 2 acts.  
Doodle = Quick : Wiseacre = Booth : Dashwell =  
Fearon : Ramble = Whitfield : Townly = Robson :  
Loveday = Thompson : Arabella = Miss Ambrose :  
Peggy = Miss Morris : Eugenia = Mrs. Morton : En-  
gine = Mrs. Davenett : Jane = Mrs. Wilson :—  
Wife's Relief was repeated for Reinhold's bt. and  
once more.

12. Alexander the Great, and London Cuckolds.

17. Not acted 7 years, Earl of Essex. Essex = Henderson, 1st time : Southampton = Wroughton : Burleigh = Hull : Queen Elizabeth (1st appearance for 5 years) = Mrs. Hunter : Rutland = Mrs. Barnes : Nottingham = Mrs. Inchbald :—with Country Madcap.

20. Never acted, Walloons. Father Sullivan = Henderson : Sir Solomon Dangle = Quick : Davy Dangle (his son—a sailor) = Lee Lewes : Montgomery = Wroughton : Daggerly = Aikin : Drelincourt = Clarke : Pat Carey (nephew to Lady Dangle) = Edwin : Lady Dangle = Mrs. Webb : Agnes (daughter to Sir Solomon) = Miss Satchell : Kitty Carrington (pretended niece to Daggerly, but really his mistress) = Mrs. Wilson : Mrs. Partlett = Mrs. Pitt :—acted 5 or 6 times—the scene lies at Sir Solomon's house near Plymouth—the time is part of two days—Sir Solomon had been sent to Lisbon for the recovery of his health—he had there married a woman of the name of Carey, whom he supposed to be a widow, but who knew that her first husband was alive—Montgomery and Agnes had fallen mutually in love—Montgomery is an Englishman, whose family had been attainted—he had from necessity become a cadet in a Spanish regiment called the Walloons—Drelincourt is an officer in the same regiment—at the opening of the play they are brought into Plymouth as prisoners, having been taken on board of a frigate—Lady Dangle domineers over her husband—Father Sullivan has a great influence over her, partly as her Confessor, and partly as knowing that she has been guilty of bigamy—Lady Dangle knows that Father Sullivan is a traitor, but he had been too

prudent to suffer any proofs of it to remain in her hands—Daggerly and Father Sullivan are engaged in a design to burn the fleet at Plymouth—Daggerly, supposing Drelincourt and Montgomery to be Spaniards, communicates to them his design—Drelincourt lodges an information against him, but when he is taken into custody, it is by the treachery of his colleague—Father Sullivan attempts to make his escape, but is pursued, and brought back—Sir Solomon gets rid of his wife, Drelincourt being her first husband—Montgomery obtains the King's pardon, and marries Agnes—this is on the whole a good play—Henderson exhibited a most inimitable specimen of his powers in Father Sullivan—he had put Cumberland upon the project of writing a character for him on the plan of the Double Dealer—“ make me a fine bold-faced villain,” he said, “ the direst and deepest in nature, I care not, so you do but give me motives strong enough to bear me out, and such a prominence of natural character, as shall secure me from the contempt of the audience—whatever other passions I may inspire them with, will never sink me in their esteem”—upon the same principle Cumberland conceived the character of Lord Davenant, and in that, Henderson was no less conspicuously excellent. (*Cumberland.*)

23. Edwin's bt. Never acted there, Chapter of Accidents. Woodville = Lewis : Jacob = Edwin : Governor Harcourt = Fearon : Lord Glenmore = Aikin : Grey = Hull : Capt. Harcourt = Whitfield : Vane = Lee Lewes : Cecilia = Miss Satchell : Bridget = Mrs. Wilson : Miss Mortimer = Mrs. Inchbald.

May 6. Wild's bt. What d'ye call it? Jonas Dock

=Lee Lewes : Squire=Quick : Kitty Carrot=Mrs. Wilson.

7. Never acted, Retaliation. Old Rebate (an usurer)=Quick : Præcipe Rebate (his son—bred up to the law) = Edwin : Trueman (Fairport's head clerk—in love with Amelia)=Whitfield : Frank (a servant)=Robson : Amelia (niece to Fairport—in love with Trueman)=Mrs. Mattocks : Lucy (a servant) = Mrs. Wilson :—a paragraph in the newspapers intimates that the house of Fairport had stopt payment—Fairport traces the report to Old Rebate—Trueman and Amelia determine to retaliate on him—Old Rebate is of a very amorous disposition—he gets a glimpse of Amelia, and wishes to take her into keeping—Lucy persuades him to disguise himself as a military officer — Præcipe Rebate mistakes Lucy for Fairport's daughter, and marries her—he is disguised in a naval uniform—Old Rebate is exposed—this is a poor Farce by Macnally.

11. Not acted 5 years, School for Wives. General Savage=Lee Lewes: Belville=Lewis : Torrington = Quick : Conolly=Aikin : Capt. Savage=Davies : Leeson=Whitfield : Miss Walsingham=Mrs. Mattocks : Mrs. Belville = Mrs. Barnes : Lady Rachel Mildew = Mrs. Pitt : Miss Leeson = Mrs. Wilson : Mrs. Tempest=Miss Ambrose.

17. Never acted there, All the world's a Stage. Diggery = Edwin : Kitty Sprightly = Mrs. Wilson : Miss Bridget Pumpkin = Mrs. Webb.

20. Henry 5th. King=Wroughton :—the Chorus seems to have been omitted.

27. Macbeth—Tickets delivered by Mrs. Bellamy for a Comedy will be admitted.

29. (Last play) Stratagem. Archer = Wroughton, 1st time. (*Bills from Mr. Field.*)

About this time Hull resigned the office of acting manager, finding it too laborious for his constitution—it was offered to Henderson, who declined it —Harris at last prevailed upon Lewis to accept it —(*Oulton*)—Hull had been acting manager several years, probably from the time that Colman sold his interest in C. G.

---

### HAY. 1782.

June 3. Beggar's Opera reversed, with Medea and Jason.

6. Suicide. Nancy Lovel = Mrs. Bulkley.

10. Chapter of Accidents. Lord Glenmore = Aikin from C. G. : Cecilia = Mrs. Bulkley.

11-12-21. Polly. Parsons—Wood—Bannister—Mrs. Webb—Young Lady—see June 19 1777.

15. English Merchant. Molly = Mrs. Wells.

24. Spanish Fryar. Dominic = Wilson, 1st time: Elvira = Mrs. Bulkley, 1st time.

29. Not acted *fifty* years, Fatal Curiosity. Old Wilmot = Bensley : Young Wilmot = Palmer : Eustace = R. Palmer : Randal = Bannister Jun. : Agnes = Miss Sherry : Charlot = Mrs. Bulkley :—acted 9

or 10 times—Colman made some slight but judicious alterations—he reprinted this Tragedy—and in a postscript gave the melancholy fact on which it is founded—Fatal Curiosity came out at Hay. in 1736.

July 16. Never acted, East Indian. Edmonds (the East Indian) = Bannister Jun. : Col. Irnwood = Palmer : Savage = Bensley : Cecil = Wilson : Emma Cecil = Mrs. Inchbald : Harriet Sidney = Mrs. Bulkley : Mrs. Cecil = Miss Sherry:—(*Mrs. Crouch's Memoirs*)—this C. was acted 9 times, but it is not printed.

Aug. 5. Candidate. Sir Gregory Gander = Parsons : Negus (an innkeeper) = Wilson : Harry (his waiter) = Bannister Jun. : Serjeant Glib = Bannister: Capt. Allspice = Stanton : Maria (daughter to Negus) = Mrs. Lloyd :—Hilary had settled £300 a year on Maria—Sir Gregory, who is his guardian, stops the payment of the annuity—Sir Gregory wishes to marry Maria, who pretends to have a large fortune—he signs a deed for the payment of the annuity, supposing it to be the marriage articles—Sir Gregory mistakes the inn for a private house—Negus mistakes Sir Gregory for a Candidate for the borough—this is a poor Farce by Dent.

9. For bt. of Bannister Jun. Cymbeline. Posthumus = Bannister Jun., 1st time : Jachimo = Palmer : Cloten = Edwin, 1st time : Imogen = Mrs. Bulkley.

13. Wilson's bt. A Tragical Tragedy called the Life and Death of Common Sense (taken from Pasquin)—Priest = Wilson : Law = Massey : Physic = Stanton : Queen Common Sense = Mrs. Lefevre : Queen Ignorance = Mr. Wewitzer : Fustian = Ban-

nister Jun. : Trapwit = R. Palmer :—after which, in 3 acts, Tunbridge *Wells*, or the Yeoman of Kent. Palmer — Parsons — R. Palmer — Wood — Wilson — Mrs. Inchbald and Mrs. Lloyd — (they probably acted Reynard — Woodcock — Maiden — Loveworth — Squib — Belinda and Hillaria) — with Author. Mrs. Cadwallader = Mrs. Gardner, 1st appearance for 5 years — the play acted on this evening was with peculiar impropriety called Tunbridge *Wells*, but it is clear from the second title that it was Tunbridge Walks — Wilson probably did not know that there was another Comedy called Tunbridge Wells.

15. Mrs. Bulkley's bt. Common Sense, as before — after which, never acted there, Twelfth Night. Sir Andrew Aguecheek = Edwin, 1st time : Malvolio = Bensley : Sir Toby Belch = Palmer : Orsino = Stanton : Clown = Parsons : Viola = Mrs. Bulkley, 1st time : Olivia = Miss Harper, 1st time :—with, never acted there, Maid of the Oaks. Dupely = Palmer : Sir Harry Groveby = Bannister Jun. : Old Groveby = Baddeley : Hurry = Parsons : Oldworth = J. Aikin : Lady Bab Lardoone = Mrs. Bulkley, 1st time.

23. Mrs. Wells acted Bridget in Chapter of Accidents for her bt.—2d appearance in that character.

26. Fair Penitent. Lothario = Palmer : Horatio = Bensley : Sciolto = J. Aikin : Calista = Lady.

27. For bt. of Bannister. Manager in Distress — after which, Spanish Barber. Basil, 1st time = Bannister :—end of act 1st Joe Haynes' Epilogue on an Ass to be spoken by Dick Wilson after the manner of Ned Shuter.

Sep. 21. By permission. Not acted *sixty* years, Temple Beau — performed by inferiour actors —

this C. came out at Goodman's Fields Jan. 26 1730.  
*(Bills from Mr. Field.)*

July 9. Separate Maintenance. Palmer — Parsons — Edwin — Mrs. Bulkley and Mrs. Webb — with, (4th time) None so blind as those that won't see. Parsons — Wilson — Bannister — Wood — Wewitzer — Miss Hooke — Mrs. Wilson and Mrs. Webb — this Dramatic Proverb, with songs, is not printed — it came out July 2. r. b.

Aug. 16. Female Dramatist — this Farce was acted but once — it is not printed.

17. Harlequin Teague — acted about 20 times.  
*(Gent.'s Magazine.)*

---

## BATH 1781-1782.

- Sep. 11. Percy. Elwina = Mrs. Siddons.
- 13. Chapter of Accidents. Cecilia = Mrs. Siddons.
- 14. Merchant of Venice. Portia = Mrs. Siddons.
- 15. Times. Lady Mary Woodley = Mrs. Siddons.
- 22. Douglas. Lady Randolph = Mrs. Siddons.
- 29. As you like it. Touchstone = Bonnor : Orlando = Dimond : Adam = Brunton : Rosalind = Miss Scrace from Dublin, 1st appearance : Celia = Miss Wewitzer from Hay., 1st appearance.
- Oct. 6. Mourning Bride. Osmyn = Dimond : Zara = Mrs. Siddons : Almeria = Miss Scrace : — she

was in the York Company in 1780-1781, after having left Dublin.

13. Jane Shore. Alicia = Miss Scrace : Jane Shore = Mrs. Siddons.

20. Rule a Wife. Perez = Bonnor : Estifania = Miss Scrace.

23. Mrs. Siddons acted Countess of Salisbury.

27. Rivals. Julia = Mrs. Siddons.

Nov. 3. Isabella. Isabella = Mrs. Siddons.

6. Mrs. Siddons acted the Grecian Daughter.

17. Never acted there, Caractacus. Caractacus = Blisset : Elidurus = Dimond : Evelina = Mrs. Siddons.

24. Mrs. Siddons acted Mrs. Candour.

Dec. 8. All in the Wrong changed to West Indian, as Mrs. Siddons was ill.

18. Zara. Osman = Dimond : Zara = Mrs. Siddons.

29. Duplicity. Sir Hornet Armstrong = Blisset : Squire Turnbull = Bonnor : Miss Turnbull = Mrs. Didier.

Jan. 3. Mrs. Siddons acted Belvidera.

5. Mrs. Siddons acted Mrs. Lovemore.

15. All in the Wrong. Belinda = Miss Scrace : Lady Restless = Mrs. Siddons.

22. Fair Circassian. Almoran = Browne : Hamet = Dimond : Almeida = Mrs. Siddons.

Feb. 6. Dimond's bt. Provoked Husband, with Catharine and Petruchio. Catharine = Miss Scrace : —£105.

9. For bt. of Mrs. Siddons—the great demand for places this night has induced Mrs. Siddons to lay the Pit and Boxes together, and to partition off some seats in the first Gallery (as she did last year) to

serve for Pit——she submits herself to the public indulgence (whose past favours she has in grateful remembrance) and humbly hopes this will meet their sanction——Mourning Bride with Devil to Pay. Nell (for that night and by particular desire) = Mrs. Siddons :—£146——Rowbotham the actor, to whom these bills formerly belonged, has written on this bill —“ 20 Guineas subscribed in box book for Mrs. “ Siddons !!! ”

14. Conscious Lovers. Indiana = Mrs. Siddons.

16. Keasberry's bt. Law of Lombardy. Princess = Mrs. Siddons :—with Cozeners. Aircastle = Bonnor :—£107.

21. Jackson's bt. Inconstant. Young Mirabel = Bonnor : Duretete = Blisset : Bizarre = Mrs. Siddons : Oriana = Miss Scrace :—£74 : 15 : 0.

23. Mrs. Didier's bt. Jealous Wife. Charles = Dimond : Mrs. Oakly = Mrs. Siddons : Lady Free-love = Mrs. Didier :—with Bayes in Petticoats, and Irish Widow. Mrs. Brady = Mrs. Didier :—£110.

26. Brunton's bt. Tancred and Sigismunda. Tancred = Dimond : Sigismunda = Mrs. Siddons :—£104 : 3 : 6.

March 5. Gamester. Mrs. Beverley = Mrs. Siddons.

7. Much ado. Beatrice = Mrs. Siddons.

9. Measure for Measure. Isabella = Mrs. Siddons.

21. Count of Narbonne. Count = Browne : Austin = Brunton : Theodore = Dimond : Countess = Mrs. Siddons : Adelaide = Miss Scrace.

April 4. Provoked Husband. Lady Townly = Mrs. Siddons.

18. Not acted 6 years, King John. King John =

Brunton : Bastard = Dimond : Constance = Mrs. Siddons.

27. Mrs. Siddons acted Elfrida.

May 11. Variety. Harriet Temple = Mrs. Siddons.

15. School for Wives. Mrs. Belville = Mrs. Siddons.

21. For bt. of Siddons. Distressed Mother. Hermione = Miss Scrace : Andromache = Mrs. Siddons : —at the end of the play Mrs. Siddons will deliver a poetical address (written by herself) in the course of which she will produce to the audience—Three Reasons—for her quitting this theatre—after which, the Devil to Pay. Nell (by particular desire) = Mrs. Siddons : — £145 : 18 : 0—Mrs. Siddons' three reasons were her three children — she did not let even the performers know what she meant to do — the children were kept in her dressing room till they were wanted on the stage. (*Mrs. Summers.*)

28. Miss Scrace's bt. Edward and Eleanora. Daraxa = Miss Scrace : Eleanora = Mrs. Siddons :—with Barnaby Brittle. Mrs. Brittle = Miss Scrace : —£135 : 14 : 0.

June 1. Chapter of Accidents. Cecilia = Mrs. Siddons :—Venice Preserved was advertised for June 8, and then deferred to June 15—but there is no bill, and it is not clear whether it was acted or not.

The Company removed to Bristol June 3.

June 17. For bt. of Mrs. Siddons. Tancred and Sigismunda, with Devil to Pay. Nell (for that night) = Mrs. Siddons :—£106 : 13 : 0—She produced her 3 reasons.

19. Mrs. Brett's bt. School for Wives. Mrs. Belville = Mrs. Siddons :—with Deserter—£24 : 13.

21. The Public are respectfully informed, from Mr. Brett's exceeding ill behaviour on Wednesday night, and that they may not experience a second insult from him, he is discharged from the theatre.

26. Miss Scrace acted 2d Constantia for her bt.—  
£17 : 19 : 0.

July 8. For bt. of Mrs. Didier and Miss Wewitzer. Hypocrite—after the play, Miss Wewitzer will produce three reasons for her continuance on the Bristol stage, and Mrs. Didier will attempt their investigation—£63.

Mrs. Siddons was to have acted in the Mourning Bride at Bath on June 22—but she was taken ill and the play was changed—she seems not to have acted after Mrs. Brett's bt.

Mrs. Siddons acted at Bath and Bristol—Portia 6 times—Mrs. Strictland 1—Elwina 3—Cecilia 8—Lady Mary Woodley 4—Belvidera 4—Lady Randolph 2—Thamyris in Siege of Sinope 1—Alicia 1—Mrs. Candour 3—Zara in M. B. 7—Millwood 1—Jane Shore 5—Euphrasia 5—Julia in Rivals 4—Countess of Salisbury 2—Isabella in ditto 1—Elfrida 4—Evelina 8—Mrs. Beverley 3—Emmelina (F. F.) 1—Zara in ditto 4—Mrs. Lovemore 2—Lady Restless 3—Fair Circassian 8—Lady Townly 3—Nell 3—Indiana 1—Princess in Law of Lombardy 3—Bizarre 1—Mrs. Oakly 1—Isabella (M. for M.) 3—Sigismunda 2—Beatrice 1—Countess of Narbonne 8—Constance 4—Harriet Temple 3—Mrs. Belville 2—Andromache 2—Eleanora 1.

Mrs. Siddons improved greatly in her acting during the time she was on the Bath stage—Mrs. Summers, who was usually her confidant in Tragedies, and

who was intimate with her off the stage, said that Siddons was a very bad actor, but a very good judge of acting—that he took great pains with his wife, and was sometimes cross with her, when she did not act to please him.

---

## EURIPIDES.

Potter published his translation of Euripides in 1781 and 1782—(*B. D.*)—Euripides wrote a large number of plays, of which only 19 remain entire.

1. *Hecuba*—see *D. L.* Feb. 2 1726.

2. *Orestes*—this play is a sequel to the *Electra*—Orestes had killed Clytemnestra in revenge for the murder of his father—in the 1st act, he is lying on a couch with Electra nursing him—he starts up, and fancies that his mother is exciting the Furies against him—he is about to be brought to a trial by the Argives for the death of his mother—he implores Menelaus to interpose in his favour—Tyndarus accuses Orestes, and dissuades Menelaus from assisting him—Pylades continues firm in his friendship for Orestes—Orestes and Electra are condemned—Pylades exhorts Orestes to revenge himself on Menelaus by killing Helen—Electra advises him to seize on Hermione as a hostage for their safety—at the conclusion, Orestes threatens to kill Hermione, unless Menelaus will rescue him from the vengeance of the

Argives—Apollo appears—he commands Orestes to marry Hermione, and promises him to stand his friend, as he had excited him to the murder of his mother—this is not one of Euripides' best plays.

3. Phœnissæ—Eteocles and Polynices, the sons of Oedipus, had agreed to reign alternately, year by year—at the end of the first year, Eteocles had refused to resign the throne to Polynices, and had driven him into banishment—Polynices had married the daughter of Adrastus the King of Argos—he returns with an army, and besieges Thebes—Polynices is prevailed on by Jocasta to have a conference with Eteocles—Jocasta endeavours to reconcile her two sons—but in vain—this is a very good scene—Eteocles and Polynices fight—they kill one another—Jocasta kills herself—the Argives are defeated—Creon, the brother of Jocasta, succeeds to the throne—he banishes Oedipus—and decrees that no one should dare to bury Polynices—the Chorus consists of Phœnician women—hence the title of the play.

4. Medea—see D. L. Dec. 11 1730.

5. Hippolitus—see Hay. April 21 1707.

6. Alcestis—Apollo had prevailed on the Fates to consent, that Admetus, who was about to die, should be permitted to live, provided that some person would die for him—Alcestis, the wife of Admetus, sacrifices her own life to preserve that of her husband—in the 2d act, she takes a pathetic farewell of Admetus—after which, she dies—Hercules, on finding what had happened, goes to the sepulchre of Alcestis, and drives away the minister of death—he brings in Alcestis veiled, and requests Admetus to take care of her for him—Admetus is very unwilling

to do so—Hercules takes off the veil, and discovers Alcestis—this is a very pleasing play—Thomson has made some use of it in his *Edward and Eleanora*, and Fletcher still more in his *Knight of Malta*—*Love's Victim* is founded on this play, *Andromache* and *Helena*.

7. *Andromache*—Neoptolemus, on the taking of Troy, had received Andromache as a gift from the Grecians—he had had a son by her, called Molossus—after which, he had married Hermione—at the opening of the play he is absent from home—Hermione, from jealousy, wishes to put Andromache and her child to death—Menelaus assists her—just as they are about to effect their purpose, Peleus enters, and rescues Andromache and Molossus from their hands—Hermione fears that Neoptolemus will take vengeance on her—Orestes enters, and easily prevails on Hermione to go off with him—news are brought of the death of Neoptolemus—Thetis appears and consoles Peleus—Racine has borrowed the foundation of his *Andromache* from this play, but nothing more—Neoptolemus and Pyrrhus are the same person.

8. *The Supplicants*—this T. is a sequel to the *Phœnissæ*—Creon would not allow the Argives, who were killed at the siege of Thebes, to be buried—Adrastus, with the mothers, widows and children of the deceased, implores Theseus to interfere in their behalf—Theseus endeavours to prevail on Creon to let the dead be buried—Creon makes no answer to his request, and a battle ensues—the Athenians are victorious—Theseus brings away the dead bodies—Evadne, the wife of Capaneus, throws herself into

his funeral pile, and is burnt with him—Theseus takes an oath from Adrastus, that the Argives would never make war on the Athenians—in this T. Euripides pays no attention to the unity of time—the Athenians march to Thebes, and defeat the Thebans between the 2d and 3d acts—the scene lies at Eleusis—and the play is full of praises on the Athenians—Fletcher has borrowed the beginning of his Two Noble Kinsmen from this play—the Argive women implore the interference of Theseus—he grants it—Palamon and Arcite, two noble Thebans, are taken prisoners in the battle.

9. Iphigenia in Aulis—see Achilles, or Iphigenia in Aulis D. L. 1699.

10. Iphigenia in Tauris—see Iphigenia L. I. F. 1699.

11. Rhesus—this T. is founded on the 10th book of the Iliad—it passes in the night—Hector was victorious, and had encamped without the walls of Troy—he sends Dolon as a spy to the Grecian ships—Rhesus arrives in the Trojan camp—Ulysses and Diomed meet Dolon and kill him—they afterwards kill Rhesus, and bring away his horses.

12. Troades—the scene lies in the Grecian camp after the taking of Troy—Hecuba and the other Trojan women are prisoners—as also Helen—Polyxena had been sacrificed at the tomb of Achilles—Talthybius tells Hecuba, that the Grecians had adjudged Cassandra to Agamemnon, Andromache to Pyrrhus, and herself to Ulysses—Cassandra foretels with exultation, the calamities which shall accrue from her forced marriage with Agamemnon—her character is short, but a very good one—Andromache

next enters—she and Hecuba lament their unhappy condition—Menelaus signifies his intention of killing Helen—Hecuba exhorts him to do so—Helen attempts to vindicate herself—Hecuba refutes her—Talthybius brings in the dead body of Astyanax, who had been thrown down from the walls of Troy—the Grecians set fire to Troy.

There is an excellent Greek Epigram on the fate of Astyanax, which Brunck has inserted in the 15th page of his notes on the *Lysistrata* of Aristophanes, but which must not be quoted.

13. *Bacchæ*—Bacchus had become a God—Pentheus, who is his cousin, and the King of Thebes, refuses to acknowledge him as such—Bacchus had assumed a human shape—Pentheus sends Bacchus, and the women who are his followers, to prison—Bacchus sets himself and the *Bacchæ* at liberty—Pentheus is enraged—his indignation is still farther excited, when he is informed by a Messenger in what manner the women are celebrating the rites of Bacchus on Mount Cithæron—he at first orders his troops to assemble in arms, but is afterwards persuaded by the Messenger to go to Cithæron as a spy, and to dress himself as a woman—he is torn in pieces by the *Bacchæ*—Agave, the mother of Pentheus, enters with the head of her son fixed on her Thrysus—she recovers from the Bacchanalian fury which had possessed her, and knows the head to be that of Pentheus, instead of a lion, as she had supposed it to be.

Marcus Crassus was defeated by the Parthians—his dead body fell into their hands—when his head was brought to the King, an actor was performing

the part of Agave in the *Bacchæ* before him—the actor fixed the head of Crassus on his Thrysus, instead of the artificial head, which he was before using—see the end of Plutarch's life of Crassus.

14. *The Cyclops*—this play is founded on the 9th book of the *Odyssey*—Ulysses, on his return from Troy, lands in Sicily, where Polyphemus dwelt—he finds Silenus, and the Satyrs, who form the Chorus, in the service of the Cyclops by compulsion—the Cyclops kills two of Ulysses' companions, and eats them—Ulysses makes the Cyclops drunk—the Satyrs promise Ulysses their assistance in putting out the eye of Polyphemus, but when it comes to the point, their courage fails them—Ulysses and his companions burn out the eye of the Cyclops, and make their escape, as in Homer—they take Silenus and the Satyrs with them——this play is very short—it consists but of 705 lines—it is rather comic than tragic.

15. *Heraclidæ*—see D. L. Feb. 17 1781.

16. *Helena*—the scene lies at Pharos in *Ægypt*—Helen in the Prologue says, that Paris had not carried her to Troy, as was generally supposed, but only a counterfeit Helen, whom Juno had formed—that Hermes had placed her under the care of Proteus King of *Ægypt*—that during his lifetime she was unmolested, but that after his death, Theoclymenus, who had succeeded his father Proteus, wanted to marry her—at the opening of the play Helen has taken refuge at the tomb of Proteus—Menelaus, on his return from Troy, arrives in *Ægypt*—he is astonished at seeing Helen, whom he supposed he had left with his companions—a messenger informs him that the counterfeit Helen had vanished into the air

—Menelaus and Helen come to an explanation—she forms a plan for their escape—when Theoclymenus enters, Helen pretends that Menelaus had brought her the news of her husband's death—she requests Theoclymenus to let her perform the funeral rites after the Grecian manner—Menelaus says, that as Menelaus was drowned, these rites must be performed at sea, and at a considerable distance from the shore—Theoclymenus gives his consent, and furnishes them with a ship—they make their escape, with the companions of Menelaus—Theoclymenus is enraged—Castor and Pollux appear, and appease his anger  
—Herodotus, in his 2d book, relates the story of Helen pretty much in the same manner, as Euripides does in this play—he quotes some lines from Homer, to show that Homer was not ignorant of this story, but that he preferred the other, as better calculated for a poem—he gives his reasons for thinking, that the story which he had received from the Ægyptian priests is more probable than that which Homer has related—Herodotus' dissertation begins at the 112th chapter, and ends with the 120th—  
Helena is a very good play—see the Captives, D. L. March 9 1786.

17. Ion—see D. L. April 20 1754.

18. Hercules in his Madness—Hercules had married Megara—he had been so long absent, that he is supposed to be dead—Lycus, the King of Thebes, dooms Amphitryon, Megara and her children to death—Hercules returns—he kills Lycus—Juno causes Hercules to go mad—in his frenzy he kills his wife and children—Hercules recovers his senses—he falls into despair—Theseus endeavours to con-

sole him——this is not so pleasing a play as most of the others.

19. Electra—see C. G. March 13 1769.

Besides these plays, there are fragments of many others.

When the Athenians, under Nicias and Demosthenes, were taken prisoners in Sicily, the greater part of them perished in the stone quarries; but several of them, who were able to repeat passages from the plays of Euripides, obtained their liberty—so anxious at that time were the Sicilians to procure a copy of his Tragedies—(*Plutarch*)—Euripides himself was invited into Macedon by one of the Kings, and died there.

---

## SENECA.

All the Tragedies of Seneca have been translated, but there seems to have been no regular translation of them by any single person.

Gorboduc was printed in 1565—Sir Philip Sidney praised this play as “climbing to the height of Seneca his stile”—Seneca however is about the last person one would wish a dramatic author to follow—Seneca has some very good things in his plays—but Dryden says of him very properly—“as if no

“ such thing as nature were to be minded in a play,  
 “ he is always running after some pompous expres-  
 “ sions, pointed sentences, and philosophical notions,  
 “ more proper for the study than the stage.”

1. Hercules Furens—the plot of this T. is nearly the same as that of Hercules in his Madness—see Euripides.

2. Thyestes—see Crown’s Thyestes T. R. 1681.

3. Phœnissæ—a great part of this T. has perished—for the plot see the Phœnissæ of Euripides.

4. Hippolitus—see Phædra and Hippolitus Hay. April 21 1707.

5. Œdipus—see Dryden’s Œdipus D. G. 1679.

6. Troades—this T. begins soon after the taking of Troy—Hecuba and the Trojan women lament their fate—Talthybius says, that the Ghost of Achilles has appeared, and demanded that Polyxena should be sacrificed, at his tomb, and by the hand of Pyrrhus—Agamemnon wishes that the life of Polyxena should be spared—he and Pyrrhus quarrel—Chalcas decrees, that not only Polyxena, but also Astyanax should be killed—Andromache conceals Astyanax in the tomb of Hector—Ulysses demands Astyanax—Andromache pretends, first that she does not know where he is, and then that he is dead—Ulysses, with great art, induces her to produce her son—at the conclusion, a Messenger says, that Polyxena is sacrificed, and that Astyanax is thrown down from a tower—some parts of this play are very well written.

7. Medea—see D. L. Dec. 11 1730.

8. Agamemnon—see D. L. April 6 1738.

9. Hercules Œtæus—the plot of this T. is nearly the same as that of the Trachiniæ of Sophocles (see

Sophocles at the end of 1758-1759)—but Seneca pursues the story farther than Sophocles does—in the 5th act, Philoctetes relates the death of Hercules—Hercules, on his death was received into the number of the Gods—he appears to Alcmena, and consoles her.

10. Octavia—Octavia is the daughter of Claudius, and the wife of Nero—Nero hates her, and is in love with Poppaea—in the 1st act, Octavia laments her wretched condition—in the 2d act, Nero rejects the good advice of Seneca, and determines to marry Poppaea—in the 3d act, the Ghost of Agrippina foretels the death of Nero—in the 4th act, Poppaea relates to her Nurse a dream, by which she had been frightened—a Messenger describes the indignation of the Roman people against Nero, for divorcing Octavia, and marrying Poppaea—in the 5th act, Nero orders the Roman people to be severely punished, and Octavia to be put to death.

---

### MORE's SACRED DRAMAS.

Miss Hannah More in 1782 published a small volume of Sacred Dramas.

1. Moses in the Bulrushes—the D. P. are Jochebed, the mother of Moses—Miriam his sister—the Princess of Ægypt and her attendant, to whom the

author has injudiciously given the name of Ianthe—in the 3d part Jochebed, on finding the ark without the child, says—

“ You spar'd him, pitying spirits of the deep !”

this line is not suited to the character—Josephus calls the Princess Thermuthis—he forgets to tell us who told him so—this little piece is written in a very pleasing manner—as a Drama, it wants incident.

Josephus in his history professes that it was his intention to translate the books of the Hebrews into Greek, without addition or subtraction—he makes however some exceptions to this rule—Moses himself does not tell us any thing of what happened to him during the time that he was under the protection of the Princess of *Ægypt*—Josephus gives us a good story about him—the Ibis is a bird famous for destroying serpents—it was so much esteemed by the *Ægyptians*, that Herodotus says (b. 2. ch. 65) whoever killed an Ibis, even accidentally, was put to death—according to Josephus, Moses was appointed General of the *Ægyptians*—part of the country, through which he wished to march, was nearly impassable on account of the great numbers of serpents in it—Moses, to obviate this difficulty, invented a notable stratagem—he collected a large quantity of Ibisses in cages—when he came to the proper place, he let out the Ibisses—and they ate up the serpents.

2. David and Goliath—this Drama is divided into 5 parts—in the 4th part David and Goliath, after a dialogue of considerable length, go off to fight—which is flat—the best lines are perhaps these—

“ O war, what art thou ?  
 “ After the brightest conquest, what remains  
 “ Of all thy glories ? For the vanquish'd, chains !  
 “ For the proud victor, what ? Alas ! to reign  
 “ O'er desolated nations !” &c.

Tom Payne said, that if we should see two persons take out their watches, and knock them one against the other, till one or both of them were broken to pieces, we should call them fools—but when we see two nations fit out two fleets, and then send them to destroy one another, we are not struck with the folly of the action, tho' equally great.

3. Belshazzar—the D. P. are Belshazzar, Nitocris the Queen-Mother, Daniel, Courtiers, Astrologers, &c.—the 1st and 3d parts of this Drama are mere dialogue—the 2d is very good — when Belshazzar sees the hand-writing on the wall, he says in a low trembling voice—

Ye mystic words !  
 Thou semblance of an hand ! illusive forms !  
 Ye dire fantastic images, what are ye ?  
 Dread shadows speak ! explain your horrible  
 meaning !  
 Ye will not answer me—yes, yes, I feel  
 I am a mortal now—my failing limbs  
 Refuse to bear me up. I am no God !  
 Gods do not tremble thus—support me, hold me,  
 These loosen'd joints, these knees which smite  
 each other,  
 Betray I'm but a man—a weak one too !  
*Courtier.* How fares my lord the king ?  
*Belsh.* Am I a king ?

What pow'r have I? Ye lying slaves, I am not.  
 Oh, soul-distracting sight! but is it real?  
 Perhaps 'tis fancy all, or the wild dream  
 Of mad distemperature, the fumes of wine!  
 I'll look upon't no more!—so—now I'm well!  
 I am a king again, and know not fear.  
 And yet my eyes will seek that fatal spot,  
 And fondly dwell upon the sight that blasts them!  
 Again, 'tis there! it is not fancy's work.  
 I see it still! 'tis written on the wall.  
 I see the writing, but the viewless writer,  
 Who, what is he? Oh, horror! horror! horror!

4. Daniel—this Drama is divided into 7 parts or scenes—the D. P. are Daniel, Darius, Two Couriers, enemies to Daniel, and Araspes, a young Median Lord, the friend and convert of Daniel—the subject is Daniel in the den of the lions.

Miss More's Dramas do her great credit—their principal fault is, that the sentiments do not always suit the character who speaks them—this is peculiarly the case of the last line in the first speech of Araspes—Miss More has put into the mouth of a heathen convert to Judaism, not only the sentiments of a Christian, but of a very orthodox Christian.

Miss More says, in a note to her advertisement—  
 “ It would not be easy, I believe, to introduce Sa-  
 “ cred Tragedies on the English Stage. The scru-  
 “ pulous would think it (them) profane, while the  
 “ profane would think it (them) dull.”

There could be no reasonable objection to the performance of Sacred Dramas, provided they were acted in a proper place, and by proper persons—but

without being very profane, one might venture to say, that Sacred Dramas would, generally speaking, be dull—Miss More's own Dramas, with the exception of the 2d act of Belshazzar, are not well calculated for representation.

---

## D. L. 1782-1783.

Sep. 19. Lying Valet. Sharp = Dodd : Dick = Suett : Kitty Pry = Mrs. Wells.

21. Twelfth Night. Sebastian = Bannister Jun. : Viola = Mrs. Bulkley, 1st app. at D. L.

26. Miss Farren acted Lady Teazle, 1st time :—Mrs. Abington left D. L. at the close of the preceding season ; for which Miss Farren was greatly obliged to her, as in consequence of that circumstance she came in for all the first rate characters in Comedy ; and played little or no more Tragedy.

Oct. 5. Gamesters. Mrs. Wilding = Mrs. Bulkley.

8. Mrs. Bulkley acted Miss Hoyden.

10. Not acted 4 years, Isabella. Biron = Smith : Villeroy = Palmer : Carlos = Farren : Count Baldwin = Packer : Isabella = Mrs. Siddons from Bath, her 1st app. since 1776 : Nurse = Mrs. Love.

Isabella was very properly selected for Mrs. Siddons' re-appearance, as it was generally considered as her best part—nothing was ever seen on the

stage superior to her last two acts—she was very great likewise when she said “ My death will pay “ you all”—when she said—

“ Now, now I laugh at you, defy you all,  
“ You tyrant murderers,”

Wilkinson tells us she always reminded him of Mrs. Cibber in voice, manner, and features.

Mrs. Siddons herself could not wish for more success than she met with—she fixed the favour of the town so absolutely in her behalf, that her merit seemed to have swallowed up all remembrance of present and past performers ; like a torrent she bore down all before her—her person was greatly in her favour, rising above the middle stature, but not too much so—she looked, walked and moved like a woman of a superior rank—her countenance was most expressive—her eye so full of information, that the passion was told from her look before she spoke —her voice, tho' not so harmonious as Mrs. Cibber's, was strong and pleasing—not a word was lost for want of due articulation, which a performer should always consider as the first duty, and esteem the finest conceptions of passion as of no value without it—she excelled all performers in paying attention to the business of the scene ; her eye never wandered from the persons she was speaking to, or at whom she ought to look when she was silent—(*Davies*)—the many accidents of persons falling into fits in the time of her acting bore testimony to the effects of her exertions—but what the actors assured Davies of, is perhaps the strongest proof of her excellence—that the best Comic performers in the best Farces

could not raise the spirits of the audience to mirth, so totally had Mrs. Siddons depressed them.

When Mrs. Siddons visited Dr. Johnson he paid her 2 or 3 elegant compliments—after she had retired, he seemed highly pleased, and said to Dr. Glover, “Sir, she is a prodigious fine woman”—“Yes,” replied Dr. Glover, “but do you not think she is ‘much finer on the stage when adorned by art?’”—“Sir,” said Dr. Johnson, “on the stage art does not ‘adorn, nature adorns her there, and art glorifies ‘her.’” (*Lee Lewes' Memoirs.*)

Oct. 12. Alchemist, as Farce. Abel Drugger = Dodd.

14. Not acted 7 years, False Delicacy. Cecil = King : Col. Rivers = Bensley : Sir Harry Newburgh = Palmer : Lord Winworth = Brereton : Sidney = Bannister Jun. : Mrs. Harley = Miss Farren : Lady Betty Lambton = Mrs. Bulkley : Miss Marchmont = Mrs. Brereton : Miss Rivers = Miss Wheeler : Sally = Miss Simson.

17. As you like it. Rosalind = Mrs. Bulkley.

29. Way to keep him. Sir Bashful Constant = King : Widow Belmour = Miss Farren, 1st time : Mrs. Lovemore = Mrs. Bulkley.

30. Grecian Daughter. Evander = Bensley : Dionysius = Palmer : Philotas = Brereton : Phocion = Farren : Euphrasia = Mrs. Siddons, 1st time :—she was very great in the scene with Dionysius act 4th—in the 5th act when Philotas tells Dionysius that Evander is dead and she does not speak, the expression of her countenance was wonderfully fine—she was very great when Dionysius is going to kill her and Evander rushes forward—and when she

stabs Dionysius—the rest of the part she played very well, but it did not afford scope for her powers.

Nov. 5. Never acted, *Too Civil by Half*. Capt. Freeman (in love with Nancy) = Palmer : Sir Toby Treacle = Parsons : Bustle = Wrighten : Butler = Baddeley : Nancy (daughter to Sir Toby—in love with Freeman) = Miss Phillips : Lady Treacle = Mrs. Hopkins : Bridget = Miss Collet :—Sir Toby desires Capt. Freeman to make his house his home, meaning to pay him a mere compliment — Capt. Freeman invites company to Sir Toby's house, and takes him literally at his word—in the 2d act, Capt. Freeman enters in the dress of a Prussian officer—Sir Toby mistakes him for Bustle's nephew, and gives him his daughter—this is a poor Farce by Dent—it was acted with success.

7. Not acted 6 years, *Confederacy*. Brass = Palmer : Dick = Stanton, 1st app. at D. L. : Moneytrap = Parsons : Gripe = Moody : Clarissa = Miss Farren : Flippanta = Miss Pope : Corinna = Miss Field, 1st time : Araminta = Mrs. Ward : Mrs. Amlet = Mrs. Hopkins.

8. Jane Shore. Hastings = Smith : Shore = Bensley : Gloster = J. Aikin : Jane Shore = Mrs. Siddons, 1st time : Alicia = Mrs. Ward :—in act 1st Mrs. Siddons' chief point was when she said “at “Antwerp”—in act 2d the latter part of her scene with Hastings was great—in act 4th the interview with Gloster was in her best manner—in act 5th she was uniformly great—her countenance when she knocked at the door—when she saw her husband, and when she said “forgive me” was expressive to the last degree.

12. Double Gallant. Lady Sadlife = Miss Farren : Lady Dainty = Mrs. Ward : Clarinda = Mrs. Bulkley : Wishwell = Mrs. Wrighten :—rest as before.

16. Never acted, Fatal Interview. Montague = Smith : Lenox = Brereton : Somerville = J. Aikin : Young Somerville = Bannister Jun. : Lord Sidney = Farren : Mrs. Montague = Mrs. Siddons : Lady Sidney = Mrs. Bulkley : Emily = Mrs. Brereton :—this prose T. is attributed to Hull—it was acted 3 times, and is not printed—it is said to have been coolly received, but not hissed—it might have been dragged on to the 6th or perhaps 9th night—Mrs. Siddons, however, by playing in an indifferent piece, was beginning to lose ground with the public, and Sheridan, perceiving it, damned the play to save the actress.

29. Fair Penitent. Lothario = Palmer : Horatio = Bensley : Sciolto = J. Aikin : Altamont = Brereton : Calista = Mrs. Siddons, 1st time : Lavinia = Mrs. Bulkley :—Mrs. Siddons was great in the scene with Horatio—Palmer was heavy in Lothario.

Dec. 5. Stratagem—7. Bold Stroke for a Wife.

11. Hamlet, with, never acted, Best Bidder. Sir Tedious = Parsons : Count Bam = Palmer : Lord Beauboot = Dodd : Capt. Standard = Barrymore : Snare'em = Baddeley : Inkhorn = Suett : Arabella = Mrs. Bulkley : Mrs. Brocade = Mrs. Wrighten :—(*Mrs. Crouch*)—this F. is attributed to Andrews—seemingly not printed.

14. Mrs. Siddons' bt. Venice Preserved. Jaffier = Brereton : Pierre = Bensley : Renault = Packer : Priuli = J. Aikin : Belvidera = Mrs. Siddons, 1st time :—this was always considered as one of her best characters—her mad scene went beyond what can

be conceived by those who have not seen it—she was also particularly happy when she said “remember ‘twelve”—and in the 3d act—she seemed to have inspired Brereton and to have made him act better than he ever did before.

21. Clandestine Marriage, and Alchemist.

26. Not acted 8 years, Orphan. Castilio = Brereton : Chamont = Bannister Jun. : Polydore = Farren : Monimia = Mrs. Wilmot, 1st app. at D. L.

30. Provoked Husband—31. Foundling.

Jan. 6. Miss Kemble made her 1st app. in *Alicia*.  
(*Boaden.*)

15. Bannister Jun. acted Belcour, 1st time.

24. Not acted 12 years, Busy Body. Marplot = King : Sir Francis Gripe = Parsons : Sir George Airy = Palmer : Sir Jealous Traffick = Baddeley : Miranda = Miss Farren : Patch = Miss Pope.

29. Never acted, School for Vanity. Sighwell = Palmer : Sir Hercules Caustic = King : Valentine Onslow = Brereton : Alderman Ingot = Parsons : Lord Frolick (son to Lady Blaze) = Dodd : Second-hand = Baddeley : Scrape = R. Palmer : Ophelia Wyndham = Miss Farren : Lady Blaze = Mrs. Hopkins : Widow Wherret = Mrs. Bulkley : Helena Caustic = Miss Phillips : Pucker = Mrs. Wrighten : —Onslow and Ophelia are mutually in love—he has been brought up under the protection of Sighwell, and she under that of Lady Blaze—Sighwell and Lady Blaze are supposed to be attached—Sighwell is really in love with Ophelia—and Lady Blaze with Onslow—Sighwell employs Onslow to promote his passion for Ophelia—he performs the task with strict honour—but Sighwell reproaches him with ingrati-

tude—and Onslow considers himself at liberty to leave his benefactor's house—Lady Blaze treats Ophelia much worse—she feels herself at liberty to accept of Sir Hercules Caustic's patronage—at the conclusion, the young people are married and provided for—the vanity of Sighwell and Lady Blaze is severely mortified—she goes off in a passion—Sighwell has the good sense to acknowledge his error—he gives Onslow £5000, which he calls “arrears of “vanity directed to merit”—Mrs. Wherret marries Alderman Ingot—her vanity receives a slighter mortification—this C. was written by Pratt—it is far from a bad play—the first scene of the third act is very good—according to the bills the School for Vanity was acted twice—it seems however to have been acted but once—see the preface—Pratt justly observes, that on the first performance of a piece, an audience when once thrown out of good humour, by whatever means, are not easily brought back, during the same evening, to their temper.

Feb. 8. Fair American, 9th time—12. Committee.

18. Cymbeline. Imogen = Mrs. Mills, her 1st app.

March 1. Merchant of Venice. Shylock = King : Anthonio = Bensley : Bassanio = Farren : Gratiano = Palmer : Launcelot = Parsons : Lorenzo = Williams : Portia = Miss E. Kemble, her 2d app. there : —with Bon Ton. Sir John Trotley (with the original Prologue) = King : Lord Minikin = R. Palmer : Col. Tivy = Brereton: Davy = Parsons : Miss Tittup = Miss Farren : Lady Minikin = Miss Pope. r. b.

3. Much ado about Nothing. Benedick = King : Beatrice = Miss Kemble.

10. Richard 3d—17. Oroonoko.

18. For benefit of Mrs. Siddons. Mourning Bride. Osmyn = Smith : Zara = Mrs. Siddons, 1st time : Almeria = Miss Kemble, 1st time :—Zara was one of Mrs. Siddons' grand parts—where disdain, pride, or indignation were to be expressed, she stood unrivalled—in act 2d when she accuses Osmyn to the King and says—

“ There, he, your Prisoner, and that was my slave ”

—and in the following speeches she was wonderfully great ; and equally so in the concluding scene of the 3d act—when Osmyn says “ for whom I die,” and when she commands the guard to let no one speak with him—“ no, not the Princess ” her countenance was such as cannot easily be described—in act 4th her change, after Selim had whispered her, was peculiarly striking—in act 5th, her art particularly displayed itself in the paltry lines she repeats after the poison, and in her manner of dying—it was really surprising that she could make so much of such poor stuff—through the whole part not only her passions (as Churchill said of Mrs. Pritchard) but every look, motion, and gesture, were those of a Queen.

Mrs. Siddons by her influence obtained an engagement for Miss Kemble and for another of her sisters, with some good parts ; but she could not make them actresses.

20. Dissipation. Lady Rentless = Miss Farren, 1st time : Miss Uniform = Mrs. Bulkley, 1st time.

24. Never acted, the Adventures of a Night. Morecraft (a trading justice) = Parsons : Hastings = Palmer : Sprightly (an university student) = Bannister Jun. : Diaper = Baddeley : Fairlove (an officer)

= Barrymore : Mrs. Morecraft = Mrs. Hopkins : Harriet (daughter to Diaper) = Miss Phillips : Lucy (her maid) = Miss Collet :—acted about 9 times—this F. is attributed to Hodson—it is stolen from Fielding—the bulk of it is taken from the Coffee-house Politician, or the Justice caught in his own Trap—see L. I. F. Dec. 4 1730—the character of Sprightly is taken in part from Ramble in that play, but chiefly from Commons in the Letter-Writers—the Adventures of a Night is far from a bad F.—but it does the author of it no credit—he has altered the Coffee-house Politician for the worse—the parts of Morecraft, his wife and Harriet are very inferiour to Squeezum, Mrs. Squeezum and Hilaret.

25. Smith acted Pierre for his bt.

April 24. Farren's bt. Not acted 15 years, Revenge. Zanga = Farren, 1st time : Alonzo = Brereton, 1st time : Leonora = Mrs. Bulkley : — acted April 24 1777.

28. Dodd's bt. Not acted 12 years, Tender Husband. Capt. Clerimont = Brereton : Humphry Gubbin = Dodd : Sir Harry Gubbin = Baddeley : Tipkin = Parsons : Biddy Tipkin = Miss Farren : Mrs. Clerimont = Mrs. Ward : Fainlove = Miss Collet.

29. Baddeley's bt. City Madam, revived. Luke = Palmer : Sir John Frugal = Baddeley : Holdfast (his steward) = Parsons : Plenty (a country gentleman) = King : Lord Lacy = J. Aikin : Young Lacy (his son) = Brereton : Young Goldwire and Young Tradewell (apprentices to Sir John) = Bannister Jun. and Farren : Lady Frugal (the City Madam) = Mrs. Hopkins : Mary and Anne (her daughters) = Miss

**Farren and Mrs. Brereton : Millescent (her woman) = Mrs. Wrighten :**—this C. was written by Massinger—it was licensed May 25 1632, but not printed till 1659—it had been acted at Black Friars—Sir John Frugal is a rich merchant—his brother, Luke, had reduced himself to poverty by his dissolute courses—Sir John had redeemed him from prison—at the opening of the play, Luke is living in the family as a sort of servant—Lady Frugal and her daughters treat him with the greatest insolence—Plenty and Young Lacy are suitors to Mary and Anne—the young women disgust them by their haughtiness—Sir John pretends to retire to a foreign monastery—he leaves behind him a Will, by which he puts Luke into the possession of his whole property, and makes his wife and daughters entirely dependent on him—Luke at first plays the hypocrite, and affects to have a great regard for Lady Frugal and his nieces—he afterwards treats them worse than they had treated him—he even determines to send them out to Virginia to be sacrificed to the Devil—this he does at the suggestion of Sir John, Plenty and Young Lacy, who are disguised as Indians, and who promise him vast wealth on that condition—at the conclusion Sir John discovers himself—he forgives his wife and daughters who are penitent—but does not forgive Luke, whom he considers as incorrigible—the City Madam is one of our best old Comedies—it has been objected to it, that Luke's cruelty to Lady Frugal and her daughters is carried too far, and that he was too much a man of the world to be so grossly imposed on by the pretended Indians—Gifford in an excellent note (p. 98) observes—“ Massinger was

“desirous of personifying avarice in the person of  
 “Luke—the love of money is his ruling passion—it  
 “gathers strength with indulgence—and the prospect  
 “of still greater wealth is properly calculated to  
 “overcome the few scruples of conscience which yet  
 “torment him—as to the other objection—instead  
 “of going back to the age of the poet, we bring him  
 “forward to our own—that the Indians do not  
 “worship the devil, we know; but did Massinger  
 “know it?—the first discoverers of America were  
 “themselves fully persuaded, and earnestly laboured  
 “to persuade others, that the natives worshipped  
 “the devil”—all this is very true, but still one can-  
 not help wishing that Massinger had managed this  
 part of his plot in a different manner—Love, in  
 1771, is said to have altered the City Madam, and  
 to have brought it out at his own theatre at Rich-  
 mond—but he did not print his alteration—it was  
 revived, with material alterations, by the D. L. Com-  
 pany Feb. 3 1810.

April 30. Mrs. Wells acted Jane Shore for her bt.  
 —this was her 1st app. in Tragedy.

May 2. Fair Quaker—5. Love for Love.  
 12. Waldron's bt. Never acted, Imitation—King  
 —Parsons—Brereton—J. Aikin—Moody — Badde-  
 ley — Miss Farren—Mrs. Bulkley—Mrs. Wrighten  
 —Mrs. Hopkins :—with, not acted 8 years, Ladies'  
 Frolick. Oliver = Dodd : Justice Clack = Waldron :  
 Rachel = Miss Phillips.

The cast of Imitation was probably—Frank Mill-  
 clack = King : Justice Rackrent = Parsons : Squire  
 Edward = Brereton : Gen. Fairlove = J. Aikin : Ti-  
 mothy = Moody : Charlotte = Miss Farren : Maria =

**Mrs. Bulkley**: Dorothy = Mrs. Wrighten : Mrs. Millclack = Mrs. Hopkins :—Imitation, as Heighho for a Husband, came out at the Hay. Jan. 14 1794.

June 3-4-5. Mrs. Siddons acted Isabella—the last of these nights was the 24th time of her acting that character—she had acted Grecian Daughter 11 times —Jane Shore 13—Mrs. Montague 3—Calista 14—Belvidera 13—Zara 2—N. B. the figures, in this and similar instances, may not perhaps be always correct. (*Bills partly from Mr. Woodfall.*)

King is said to have been appointed acting manager at the beginning of this season.

---

### C. G. 1782-1783.

Sep. 23. Busy Body, and Upholsterer.

Oct. 2. Commissary.

3. Count of Narbonne, with a new C. in 3 acts—(in the manner of the Italian Comedy)—called the Wishes—Lee Lewes—Edwin—Mrs. Mattocks—Mrs. Wilson—Mrs. Webb—Harris gave this piece, which came out at D. L. July 27 1761, a second chance upon his stage—the judgment of the public could not take away the merit of the poet, but it decided against his success. (*Cumberland.*)

4. Walloons. Drelincourt = Hull :—with Wishes.

10. Zara. Osman = Wroughton, 1st time.  
 14. Richard the 3d — 17. Merry Wives.  
 19. Man of the World, and Tom Thumb.  
 21. Grecian Daughter. Evander = Henderson, 1st time : Dionysius = Aikin, 1st time : Euphrasia = Mrs. Yates, 1st time.  
 29. Merchant of Venice, and Love a-la-Mode.  
 31. Distressed Mother. Orestes = Wroughton : Pyrrhus = Hull : Hermione = Miss Younge : Andromache = Mrs. Yates.

Nov. 2. Never acted, Castle of Andalusia. Don Ferdinando = Mattocks : Pedrillo (his servant) = Edwin : Spado (one of the Banditti) = Quick : Don Scipio = Wilson : Alphonso = Mrs. Kennedy : Ramirez (captain of the Banditti) = Reinhold : Phillip = Brett : Sanguino = Mahon : Don Juan (father to Ferdinando) = Fearon : Lorenza = Signora Sestini : Victoria (daughter to Don Scipio) = Miss Harper : Catalina (her maid) = Mrs. Wilson : Dame Isabel (mother to Lorenza) = Miss Platt : — with Cross Purposes. Grub = Wilson : Chapeau = Lee Lewes : Mrs. Grub = Mrs. Webb.

The Castle of Andalusia was acted 37 times—Don Juan had agreed that Ferdinando should marry Victoria—Dame Isabel persuades Don Scipio to pass Lorenza on Ferdinando as Victoria—Spado tells Dame Isabel that Ferdinando and Pedrillo have changed characters—she tells Don Scipio—they treat Pedrillo with respect, supposing him to be the master—Catalina tells Ferdinando that they all know him to be a servant—he humours the mistake by dressing himself in a livery, and making Pedrillo act the gentleman—at the conclusion Ferdinando marries

Victoria—Alphonso marries Lorenza—O'Keeffe afterwards made some alterations in this Opera—he turned Ramirez into Don Cæsar, the discarded son of Don Scipio—at the conclusion, Alphonso resigned Lorenza to Don Cæsar.

8. Author. Cadwallader = Bannister : Mrs. Cadwallader = Mrs. Wilson.

14. Deuce is in him. Col. Tamper = Wroughton : Prattle = Lee Lewes : Emily = Mrs. Mattocks.

16. Not acted 5 years, Country Wife. Pinchwife = Wilson : Sparkish = Lee Lewes : Country Wife = Mrs. Wilson.

19. Devil upon Two Sticks, in 2 acts. Devil = Bannister : Dr. Last = Edwin : Mrs. Margaret Maxwell = Mrs. Webb.

27. Suspicious Husband.

29. Never acted there, Discovery. Sir Anthony Branville = Henderson : Lord Medway = Aikin : Sir Harry Flutter = Lewis : Col. Medway = Wroughton : Mrs. Knightly = Mrs. Mattocks : Lady Medway = Mrs. Hopkins from D. L. : Miss Richley = Miss Satchell : Louisa Medway = Miss Morris : Lady Flutter = Mrs. Abington, with an occasional address, being her 1st app. at C. G. :—r. b.—Mrs. Hunter acted Lady Medway Dec. 4.

Dec. 6. Not acted 6 years, Way of the World. Mirabell = Lewis : Fainall = Wroughton : Witwou'd = Lee Lewes : Petulant = Booth : Waitwell = Quick : Sir Wilful Witwou'd = Yates, his 1st app. at C. G. these 10 years : Millamant = Mrs. Abington : Mrs. Marwood = Mrs. Mattocks : Lady Wishfort = Mrs. Pitt : Foible = Mrs. Wilson : Mrs. Fainall = Mrs. Morton :—with Golden Pippin.

10. Wilson acted Sir Wilful Witwou'd.

12. Measure for Measure.

14. Never acted, Philodamus — Henderson — Lewis — Whitfield — Hull — Mahon — Miss Younge and Miss Satchell — with, never acted there, the Quaker. Steady = Bannister : Solomon = Edwin : Gillian = Miss Harper : Floretta = Mrs. Wilson.

Philodamus was acted but once—it was written by the son of the great Dr. Bentley, who was lately dead — Henderson doubtless acted Philodamus — Lewis, Mahon, Miss Younge and Miss Satchell probably acted Philippus, Apronius, Euphemia and Erato—the circumstances on which this T. is founded, are related at length by Cicero in the 1st book of his 2d Action against Verres—the love scenes are of course fictitious—Philodamus is the principal citizen of Lampsacus—he has two children, Philippus and Erato—Philippus is in love with Euphemia—Erato is in love with Epicrates—in the 3d act, the Epithalamium for the two marriages is begun, but abruptly broken off by the entrance of Cornelius and a Roman guard—Cornelius tells Philodamus that Rubrius is about to take up his quarters at his house—Philodamus is sensible of the insult offered to him, but dissembles his resentment—Verres, the Roman Legate, had come to Lampsacus—he had heard of the great beauty of Erato, and was determined to debauch her—for this purpose he had sent Rubrius, who is one of his dependents, to the house of Philodamus—Philodamus entertains his uninvited guests with hospitality—Apronius and Cornelius attempt to carry off Erato and Euphemia—Epicrates and Philippus enter with armed servants—they

rescue the women—Cornelius is killed in the scuffle—Philodamus and Philippus are taken into custody, by the Romans—Dolabella, the Praetor, is fully sensible of the injustice of which Verres had been guilty, but he has not resolution to resist the bribes of Verres—Philodamus is beheaded—Euphemia and Philippus kill themselves—this T. was printed in 1767 in 5 acts, but it was now reduced to 4—it has singular merit as a just and pleasing representation of manners, but it is badly calculated for representation—the love scenes have not much to recommend them—the other parts of the play are written in a masterly manner.

17. Miss Satchell acted Lady Frances Touchwood.
19. Not acted 5 years, Percy. Douglas = Whitfield, 1st time : Elwina = Miss Younge.
20. Never acted there, Sultan. Roxalana = Mrs. Abington.
31. Not acted 5 years, Henry 2d. King = Aikin : Rosamond = Lady : Queen = Mrs. Hunter :—with, never acted, Rosina. Belville (lord of the manor) = Bannister : Capt. Belville (his brother) = Brett : William = Mrs. Kennedy : Rosina (an orphan) = Miss Harper : Dorcas (an old cottager) = Mrs. Pitt : Phœbe = Mrs. Martyr :—acted with success—Rosina, after the death of her parents, had lived with Dorcas—she goes to glean—Belville's bailiff finds fault with her for gleaning where she should not—Belville reproves his bailiff, and orders him to let fall some ears of corn that Rosina may glean the more—Capt. Belville wants to seduce Rosina—Belville learns from Dorcas that Rosina is the daughter of a gentleman—two Irish haymakers rescue Rosina from Capt.

Belville's valet who is carrying her off—Capt. Belville offers to marry Rosina—she refuses his offer—Belville offers to marry her—she consents—William and Phœbe are mutually in love—they quarrel in the 1st act, and are reconciled in the 2d—this is a pleasing trifle, without any of the poor stuff which is generally found in musical Entertainments—it was written by Mrs. Brooke—it is founded on the story of Ruth—but the bulk of it is taken from a French Opera called the Reapers, which was translated in 1770—the Reapers is in 3 acts—Mrs. Brooke has added the characters of William and Phœbe, and improved the piece by judicious omissions.

Miss Harper married Bannister Jun. about this time.

Jan. 3. Not acted 3 years, All in the Wrong. Sir John Restless = Lee Lewes : Beverley = Lewis : Belinda = Mrs. Abington : Lady Restless = Mrs. Mattocks.

4. Henry 4th—6. Henry 8th.

17. Never acted, Capricious Lady—(altered from the Scornful Lady). Elder Loveless = Wroughton : Younger Loveless (a wild young man) = Lewis : Welford (a suitor to the Lady) = Lee Lewes : Savil = Quick : Morecraft (an usurer) = Wilson : Capricious Lady = Mrs. Abington : Abigail (her woman) = Mrs. Webb : Martha (the Lady's sister) = Mrs. Lewis : Widow = Mrs. Morton.

Scornful Lady—the Lady had agreed to marry Elder Loveless—he had forced a kiss from her in public—she is so offended that she enjoins him to travel for a twelvemonth—he allows his younger brother £300 a year to keep house, leaving him how.

ever under the controul of Savil, who is his steward—Elder Loveless returns disguised—he tells Younger Loveless that his brother is drowned—this is received as a piece of good news by Younger Loveless and his companions—the Lady is at first sorry, but she afterwards discovers the trick, and pretends to be fond of Welford—Elder Loveless visits the Lady in his proper character—he reproaches her—she affects to faint—he implores her pardon—she laughs at him—in the 5th act, Elder Loveless enters with Welford dressed as a woman—he tells the Lady that he will marry Welford, unless she will marry himself directly—she consents—Martha, supposing Welford to be a woman, gives him half of her bed—he convinces her of her mistake, but is very ready to marry her—Younger Loveless marries the Widow—the Capricious Lady is an indifferent alteration of a very good play—the whole of Sir Roger's character and the latter part of Morecraft's are properly omitted—but Fletcher's blank verse is improperly reduced to prose, and some modern expressions are absurdly introduced—the 5th act is altered for the better as to decency, but for the worse in other respects—the Capricious Lady was acted about 7 times—see the Scornful Lady T. R. Dec. 27 1666.

28. Never acted, Mysterious Husband. Lord Davenant=Henderson : Capt. Dormer = Wroughton : Charles (son to Lord Davenant by his first wife)= Lewis : Sir Harry Harlow (in love with Lady Davenant)=Aikin : Sir Edmund Travers (uncle to Lady Davenant)=Yates: Lady Davenant=Miss Younge: Marianne (sister to Capt. Dormer)=Miss Satchell :—acted about 13 times—Louisa Travers and Capt.

Dormer had been mutually in love—their attachment had been broken off by a letter which Lord Davenant had forged—Sir Edmund had prevailed on his niece to give her hand to Lord Davenant—his Lordship was at this time a widower—he became tired of his wife, and fell in love with Marianne whom he met with in Flanders—he married her under the assumed name of Brooke—after living with her about 3 months he went to Paris—from thence he caused information to be sent to her that he was dead—here the play begins—Lord Davenant is a bad husband to Lady Davenant—she is an exemplary wife to him—Marianne had returned to England—she supposes herself to be a widow, and marries Charles Davenant—on the wedding day she sees Lord Davenant in a chariot—she inquires to whom the chariot belongs, and is told that it is Sir Harry Harlow's—Charles informs Lady Davenant that Sir Harry is the person who had married Marianne as Brooke—Lady Davenant is struck with horror, as she knows that Lord Davenant had borrowed Sir Harry's chariot, and that he must consequently be the person whom Marianne had seen—Lord Davenant acknowledges to his wife that he had married Marianne—she tells him that Marianne had married his own son—Lord Davenant is reduced to despair—he takes poison, but as that does not operate expeditiously, he stabs himself—before his death he bequeaths Lady Davenant to Capt. Dormer—Marianne, on seeing Lord Davenant, declares him to be her husband, and (as Lady Davenant observes) the horrid mystery is solved—this T. is very properly written in prose—it has great merit—the plot is good, and gradually de-

veloped—the catastrophe is dreadful, but not disgusting, as Cumberland takes care that the marriage between Marianne and Charles should proceed no farther than the mere ceremony — Cumberland says Henderson was very great in Lord Davenant—he considers Lady Davenant as the best female part he had written ; and adds that it was well acted by Miss Younge—the Prologue is a very sensible one—in allusion to the Critic it says—

“ Now parody has ventured all its spite  
“ Let Tragedy resume her ancient right.”

The Mysterious Husband was reduced to 4 acts, and revived at C. G. Jan. 4 1796.

Feb. 19. Mrs. Abington acted Beatrice.

25. Never acted, Bold Stroke for a Husband. Don Julio = Lewis : Don Cæsar (father to Olivia) = Quick : Don Carlos = Wroughton : Don Vincentio (passionately fond of music) = Edwin : Don Garcia = Whitfield : Gasper (servant to Don Cæsar) = Wilson : Olivia = Mrs. Mattocks : Victoria (wife to Carlos) = Mrs. Robinson : Minette (maid to Olivia) = Mrs. Wilson : Laura (a courtezan) = Mrs. Whitfield :—acted 18 times—Don Cæsar is very desirous that his daughter should marry—she is secretly in love with Julio—for this reason she disgusts Don Garcia by pretending to be a vixen—and Don Vincentio, by pretending to be fond of a Jew’s harp—Julio falls in love with her—at the conclusion they are united—Carlos had been married to Victoria about 2 years—he had deserted her, and fallen in love with Laura—Laura had wheedled him, in a fit of intoxication, out of his estate—Victoria is disgui-

sed as a man—Laura is in love with her—Gasper assumes the character of Victoria's uncle—he assures Laura that the estate which Carlos had given her, belonged to himself, and not to Carlos—she tears the deed of gift—Carlos and Victoria are reconciled—this is on the whole a good C.—it was written by Mrs. Cowley—she has taken the outlines of Carlos' character from that of Courtine in the Atheist—in the 1st scene between Julio and Carlos—and in the scene on the Prado, the very words are sometimes borrowed from Otway—see also Virtuous Wife D. G. 1680.

March 29. Not acted 7 years, King John. King John = Henderson : Faulconbridge = Wroughton, 1st time : Hubert = Aikin : King of France = Clarke : Chatillon = Hull : Constance = Mrs. Yates.

31. Miss Younge's bt. Orphan. Castalio = Wroughton : Chamont = Henderson, 1st time : Polydore = Aikin : Acasto = Clarke : Monimia = Miss Younge, 1st time :—that is at C. G.

April 1. Henderson's bt. New way to pay Old Debts.

5. Mrs. Bannister's bt. Not acted 4 years, Elfrida. Athelwold = Lewis : Edgar = Aikin : Orgar = Clarke : Edwin = Hull : Elfrida = Miss Younge, 1st time : Albina = Mrs. Mattocks :—as Miss Younge was a plain woman, she should not have acted Elfrida.

23. Quick's bt. Knight of Malta, or the Humorous Dane, altered from Beaumont and Fletcher. Miranda (a young Italian gentleman) = Lewis : Godfredo (probably the same character as Gomera—an elderly Spanish gentleman) = Wroughton : Mountferrat (a Frenchman—one of the Knights of Malta)

= Whitfield : Valetta (grand-master of Malta) = Hull : Norandine (a valliant merry Dane, commander in chief of the Gallies of Malta) = Quick : Oriana (sister to Valetta) = Mrs. Robinson : Turkish Captive = Miss Satchell :—Mountferrat is desperately in love with Oriana—Miranda and Gomera are honourably in love with her—Oriana is offended at the addresses of Mountferrat, as he is tied up from marriage by the rules of his order—she threatens to expose him, if he should persist in his solicitations—Zanthia is a black woman in the service of Oriana—she is in love with Mountferrat—to please him she forges a letter from Oriana, in which she is supposed to promise a Turkish Basha to betray the castle to him—Mountferrat produces the letter publicly, and Valetta condemns his sister to death—Gomera advances as Oriana's champion—Mountferrat accepts his challenge — Miranda persuades Mountferrat to let him fight with Gomera, instead of himself—Miranda, for the sake of securing Oriana's life, suffers himself to be conquered by Gomera—Valetta gives his sister to Gomera for his wife—after they have been some time married, Oriana is so lavish in her praises of Miranda that Gomera becomes jealous—he reproaches her—she swoons—Zanthia gives her an opiate under pretence of giving her a cordial—Oriana is apparently dead—Miranda comes to the church in which Oriana is buried—she wakes in her tomb—Miranda carries her off—Mountferrat promises to be constant to Zanthia, after he had once gratified his passion for Oriana—they come to the church at the hour when Zanthia expects Oriana to wake—Gomera comes there likewise—he

taxes Mountferrat with having taken away the body—Gomera and Mountferrat fight—Mountferrat is disarmed—Zanthia shoots at Gomera and wounds him in the arm—the watch take Zanthia and Mountferrat into custody—Gomera is very sorry for having caused Oriana's death as he supposes—Miranda enters with Oriana veiled—he desires Gomera to take her under his protection—Gomera protests that, for the sake of Oriana, he has made a vow never to endure the sight of any woman—she takes off her veil—Miranda is made a Knight of Malta—Mountferrat is degraded—when Oriana wakes in the tomb, we are strongly reminded of Romeo and Juliet—when she enters veiled, the scene is borrowed from the Alcestis of Euripides—the Knight of Malta is a very good play—the alteration was probably a bad one—the important character of Zanthia seems to have been omitted, or reduced to a character of no importance—most likely on the supposition that the audience would not approve of such a diabolical female character—the part itself is very well written.

The Farce for Quick's bt. was the Ghost. (never acted there) Farmer Harrow = Quick : Trusty = Edwin : Clinch = Wilson : Dolly = Mrs. Wilson.

25. Never acted there, Maid of the Oaks, in 2 acts. Dupely = Whitfield : Old Groveby = Wilson : Sir Harry Groveby = Davies : Oldworth = Clarke : Hurry = Edwin : Lady Bab Lardoone = Mrs. Abington : Maria = Miss Satchell.

26. Aikin's bt. Not acted 5 years, Revenge. Zanga = Aikin, 1st time : Alonzo = Wroughton : Carlos = Whitfield : Leonora = Miss Satchell :—with, never acted, Tristram Shandy. Mr. Shandy =

Hull : Uncle Toby = Wilson : Trim = Edwin : Dr. Slop = Wewitzer : Obediah = Fearon : Susannah = Mrs. Wilson : Mrs. Wadman = Mrs. Morton :—acted about 6 times—Macnally has not been very happy in this attempt to dramatize Sterne.

30. Macklin's bt. Merchant of Venice, and Love a-la-Mode. Squire Groom = Lewis, 1st time :—Lee Lewes seems to have left C. G. before the season was closed.

May 2. Clarke acted Grey in Chapter of Accidents, for his bt.

3. Mattocks' bt. Beggar's Opera. Polly = Mr. Bannister : Lucy = Mr. Edwin.

7. Edwin's bt. Not acted 6 years, Twelfth Night. Sir Andrew Aguecheek = Edwin : Malvolio = Henderson, 1st time : Sir Toby Belch = Wilson : Orsino = Whitfield : Clown = Davies : Sebastian = Wroughton : Viola = Mrs. Robinson, 1st time : Olivia = Mrs. Mattocks : Maria = Mrs. Wilson :—acted again on 12th—and 14th for Mrs. Wilson's benefit.

9. Wilson's bt. Pilgrim. Mad Scholar = Whitfield : Mad Tailor = Quick : Mad Englishman (with a song) = Bannister : Alinda = Mrs. Robinson :—rest as April 21 1780.

10. Whitfield's bt. Mysterious Husband, 12th time— with, never performed, Spanish Curate. Diego the Sexton = Quick : Lopez the Curate = Wilson : Bartolus = Fearon : Leandro = Whitfield : Amaranta = Mrs. Whitfield :— this alteration of Fletcher's play seems to have been performed but once.

19. Wild's bt. Winter's Tale, as altered by Garrick. Leontes = Henderson, 1st time : Polixenes =

Aikin, 1st time : Florizel = Lewis : Camillo = Hull : Clown = Quick : Autolitus = Edwin : Hermione = Mrs. Yates, 1st time : Perdita = Miss Satchell : Paullina = Mrs. Hunter :—with, never acted, *Coalition*—this musical piece is attributed to Macnally—it is not printed.

22. Wroughton acted Sir John Restless, 1st time.

June 4. Busy Body. Miranda = Mrs. Wilson.

6. (Last play) Man of the World, and Rosina.

(*Bills from Mr. Field.*)

Richard Yates seems not to have played in London after this season, but his name was once in the bill (see C. G. May 6 1786)—Wilkinson says Mrs. Yates acted at York April 26 1785 on her return from Edinburgh—Yates was with her, and had played at Edinburgh.

Wilkes in 1759 observes—“if humour, propriety, “and a close adherence to nature, render a man “valuable in the theatrical world, Yates claims eminent distinction—there is not a more useful, nor “a more pleasing performer now in D. L. than him.”

The Dramatic Censor in 1770 says—“Yates is a “very just comedian, who is seldom beholden to “trick for applause; his forte is old men, but his “Sharp and Brainworm are inimitable—he is very “good in the 1st Gravedigger—Peachum—Cloten “—Sir Roger Belmont—Jerry Blackacre—excel- “lent in Sir John Restless and Sir Francis Gripe— “—moderate in Sir Francis Wronghead—chaste “and correct in Don Lewis, but deficient in force.”

The author of Theatrical Biography in 1772 observes—“the stage has not a better actor than Yates “in his cast—his particular turn is for low humour

“ —he is perhaps the only actor living who has a just  
 “ notion of Shakspeare’s fools—he dresses his parts  
 “ with singular propriety”—these observations seem  
 correct—but the happiest description of Yates’ acting  
 is that by Churchill in the Rosciad—

“ Lo Yates!—without the least finesse of art,  
 “ He gets applause!—I wish he’d get his part.  
 “ When hot impatience is in full career,  
 “ How vilely ‘ Hark’ e! Hark’ e! ’ grates the ear?  
 “ When active fancy from the brain is sent,  
 “ And stands on tip-toe for some wish’d event,  
 “ I hate those careless blunders which recall  
 “ Suspended sense, and prove it fiction all.  
 “ In characters of low and vulgar mould,  
 “ Where nature’s coarsest features we behold,  
 “ Where, destitute of every decent grace,  
 “ Unmanner’d jests are blurted in your face,  
 “ There Yates with justice strict attention draws,  
 “ Acts truly from himself, and gains applause.  
 “ But when, to please himself or charm his wife,  
 “ He aims at something in politer life,  
 “ When, blindly thwarting nature’s stubborn plan,  
 “ He treads the stage, by way of gentleman,  
 “ The Clown, who no one touch of breeding  
 “ knows,  
 “ Looks like Tom Errand dress’d in Clincher’s  
 “ cloaths.  
 “ Fond of his dress, fond of his person grown,  
 “ Laugh’d at by all, and to himself unknown,  
 “ From side to side he struts, he smiles, he prates,  
 “ And seems to wonder what’s become of Yates.”

Davies in 1784 calls Yates the first comedian of

the age, and says that his manner strongly resembles that of Ben Johnson—but Yates latterly was rather engaged for the sake of his wife than himself.

*Yates' characters—selection only.*

Hay. 1736. \*Lord Place and \*Law in *Pasquin*.

C. G. 1737-1738. Mad Welchman in *Pilgrim*—Sir Joseph Wittol in *O. B.*

1738-1739. Page in *Don Quixote*.

D. L. 1739-1740. Jeremy in *Love for Love*—Pantaloona—Dapper in *Alchemist*—Pistol in *Henry 4th part 2d* and *Merry Wives*—Dicky in *Constant Couple*—Razor in *P. W.*—Gripus in *Amphitryon*—Quaint in *Æsop*.

Goodman's Fields 1740-1741. Antonio in *Venice Preserved*—Daniel in *Oroonoko*—Capt. Brazen—Roderigo—Sir Philip Modelove—Ben in *Love for Love*—Squire Richard—Hecate—Sir Hugh Evans—Autolycus in *W. T.*—Scrub—Lissardo—Young Cash in *Wife's Relief*—Filch—Sancho in *Love makes a Man*—Crispin in *Anatomist*—Coupee in *Virgin Unmasked*—Grimbald in *King Arthur*—1st Gravedigger—\*Harlequin Student—Clown in *All's Well*—Lovegold in *Miser*—Teague in *Committee*—Beau Clincher.

1741-1742. \*Mrs. Jewkes in *Pamela*—Don Lewis in *Love makes a Man*—Petulant—Major Rakish in *Schoolboy*—Gentleman Usher in *Lear*—Old Mirabel—Lying Valet.

D. L. 1742-1743. Snap in Love's last Shift—  
Setter in O. B.—Old Woman in Rule a Wife—Lucianus in Hamlet—Foigard—Francis in Henry 4th  
—\*Brazen in Wedding Day.

1743-1744. Marplot — Schoolboy — Numps in  
Tender Husband—Sir Polydorus Hogstye in *Æsop*  
—Soto in Women Pleased—Teague in Twin Rivals  
—Hector in Gamester—3d Witch—Peachum—Sir  
Francis Wronghead—\*Motley in Astrologer—Har-  
lequin in Harlot's Progress—Sir Paul Plyant.

1744-1745. Gomez — Kastril in Alc.—Sparkish  
in C. W.

1745-1746. Grizzle in Tom Thumb—Old Laroon  
in Debauchees—Vellum—Tattle—Nicodemus Some-  
body in Stage Coach—Robin in Contrivances—  
Moneytrap—Sir Toby Tickle in She Gallants—Savil  
in Scornful Lady—Latine in Lying Lover—Clown  
in Twelfth Night—Frugal in Sea Voyage—Bisket in  
Humours of the Army.

1746-1747. Crack in Sir Courtly Nice—Stock-  
well in Artful Husband — Pinac in Wild Goose  
Chase—Snap in Marry or do Worse.

1747-1748. Witling in Refusal—Cricca in Albu-  
mazar—Puff in Miss in her Teens—Jack Meggot  
—Pistol in Henry 5th—Don Manuel—\*Sir Roger  
Belmont in Foundling.

1748-1749. Fluellin—Wiseacre in London Cuck-  
olds—Shylock—Sir Jasper Fidget in Country Wife  
—Scaramouch in Emperor of the Moon—Sir Wil-  
liam Belfond in Squire of Alsatia—Drunken Man  
in Lethe—Sir Francis Gripe—Clown in M. for M.  
Trim—Fribble in Miss in her Teens.

1749-1750. Trinculo—Fernando in Fatal Marriage.

1750-1751. Alphonso in Pilgrim — Sir Wilful Witwoud—Malvolio—\*Melchior in Gil Blas.

1751-1752. Touchstone in Eastward Hoe—Brainworm—\*Puff in Taste.

1752-1753. Morose in Silent Woman—Dr. Wolf in Nonjuror—Scapin.

1753-1754. Noll Bluff—Lory—Sir Gregory Gazette in Knights—\*Grumio in C. and P.

1754-1755. Antonio in Chances—Lopez in Mistake.

1755-1756. Commodore Flip in Fair Quaker—\*Wingate in Apprentice.

1756-1757. \*Oclabber in Reprisal — \*Vamp in Author—Cadwallader.

1757-1758. \*Barnacle in Gamesters—Shallow in Henry 4th part 2d—\*Quidnunc—Gregory in Mock Doctor.

1758-1759. Touchstone in As you like it—Dogberry—probably not 1st time—Drunken Colonel in Intriguing Chambermaid—\*Sir Charles Clackit in Guardian—Bobadill—Justice Greedy.

1759-1760. Sir Solomon Sadlife—\*Philip in High Life—Aspin in Woman's a Riddle—\*Snip in Harlequin's Invasion.

1760-1761. \*Honeycombe — \*Sir Bashful Constant—\*Major Oakly.

D. L. Summer of 1761. \*Sir John Restless—\*Old Philpot.

1761-1762. Gardiner in Henry 8th—\*Old Mask—Falstaff in Henry 4th part 1st.

1762-1763. Launce in Two Gentlemen of Verona.

1763-1764. Bottom—\*Sir John Woodall in *Dupe*—*Lord Chalkstone*.

1764-1765. \*Hobbinol in *Capricious Lovers*.

1765-1766. Jerry Blackacre—\*Sterling.

1766-1767. \*English Merchant—Lopez in *False Friend*—Hob in *Flora*.

C. G. 1767-1768. \*Prig and frightened Boor in *Royal Merchant*, as *Opera*—Cloten—Florimond in *Edgar and Emmeline*.

1768-1769. Tim in *Knights*.

1769-1770. \*Sir Benjamin Dove — Sir Gilbert Wrangle.

1770-1771. Brass—Lucio.

1771-1772. \*Stanley in *Hour before Marriage*.

1772-1773. } Seemingly not engaged.

1773-1774. } Seemingly not engaged.

D. L. 1774-1775. He acted May the 5th, but seems not to have been engaged.

1775-1776. Capt. Otter in *Silent Woman*—\*Hargrave in *Runaway*.

1776-1777. Fondlewife in *O. B.* — \*Sir Oliver Surface.

1777-1778. No new character.

1778-1779. No new character.

1779-1780. Clown in *Winter's Tale*.

1780-1781. Not engaged.

1781-1782. Not engaged.

C. G. 1782-1783. On Dec. 6 he made his 1st app. at C. G. for 10 years—\*Sir Edmund Travers in *Mysterious Husband*.

Yates in all probability was the first person who acted Autolycus (W. T.) and the Clown in All's well that end's well since the Restoration—he is said to have played Kastril inimitably—Autolycus—Scrub—Miser—Don Manuel—Antonio in Chances—Fondlewife and Sir Oliver Surface were among his best parts.

---

## HAY. 1783.

June 6. Hamlet. Hamlet = Williamson from Edinburgh, 1st app. : Osrick = Riley, 1st app. : Polonius = Edwin : Ophelia = Mrs. Bannister.

18. Love in a Village, with, not acted 4 years, Man and Wife. Charlotte = Mrs. Bulkley :—see June 1 1778.

July 4. As you like it. Touchstone = Edwin : Jaques = Bensley : Orlando = Bannister Jun. : Adam = J. Aikin : Rosalind = Miss Frodsham, 1st app. in London.

5. Never acted, a Friend in Need is a Friend indeed—this C. in 3 acts is attributed to O'Brien—it was acted about 7 times, and is not printed—the cast might probably be—Archly = Palmer : Jackey Citpup = Edwin : Sir Simon Howard = Parsons : Ragan = Baddeley : Lydia = Mrs. Bulkley : Emma = Mrs. Inchbald : Fanny = Mrs. Wells.

22. Fatal Curiosity, and Agreeable Surprise.

26. Never acted, Young Quaker. Young Sadboy (in love with Dinah) = Palmer: Chronicle = Parsons: (or Wilson) Clod (his servant) = Edwin: Spatterdash (servant to Captain Ambush) = Bannister Jun.: Capt. Ambush (in love with Araminta) = Williamson: Shadrach = Wewitzer: Dinah Primrose (a quaker—in love with Young Sadboy) = Miss Frodsham: Pink (maid to Araminta) = Mrs. Lloyd: Araminta (in love with Capt. Ambush) = Miss Morris: Lady Rounceval = Mrs. Webb:—acted 18 times—Old Sadboy had sent his son from America to England on business—Young Sadboy on his voyage had become intimate with Capt. Ambush—when he arrives in London, he acquires a taste for fashionable amusements, but without entirely dropping the manners and language of a Quaker—Dinah follows him to England—Shadrach attempts to seduce her—she turns out to be Chronicle's daughter—Old Sadboy consents to his son's union with Dinah—Capt. Ambush marries Araminta—this is a laughable C. by O'Keeffe—he says that he founded the character of Young Sadboy on that of a real Young Quaker, with whom he had been acquainted, and who went by the name of the mad lad.

Aug. 12. Separate Maintenance, with, never acted, Birthday, or the Prince of Arragon. Prince = Palmer: Don Leopold = Wilson: Don Frederick (friend to the Prince) = Williamson: Seraphina (daughter to Don Leopold) = Mrs. Bannister: Florina (her maid) = Miss George:—the Prince had fallen in love with Seraphina—as he was desirous to be beloved for his own sake, and not on account of his rank, he had

called himself Don Frederick—the piece opens on the day of their intended marriage—the Prince wishes to put Seraphina's love for him to the test—he tells her that the Prince is in love with her, and that he will soon arrive at her father's house—in the last scene, he enters in a mask and domino—he courts Seraphina as the Prince—she continues constant to the supposed Don Frederick—the Prince discovers himself—this is a moderate C. with songs—O'Keeffe says that he brought it out on the Prince of Wales' 21st Birthday, and that he wrote it purposely to commemorate that happy occasion.

13. Wilson's bt. *Triumph of Honour*, written by Beaumont and Fletcher, in one act. Sophocles = Williamson : Martius = Bannister Jun. : Cornelius = Wilson : Nicodemus = Edwin : Wife = Mrs. Edwin : Dorigen = Mrs. Bulkley :—with, never acted, *Receipt Tax*—after which, *Dead Alive*, and then, *Chrononhotonthologos*. *Chrononhotonthologos* = Wilson : Rigdum Funnidos = Parsons : Aldiborontiphoscophornio = Wewitzer : Bombardinion = Blisset : Queen = Mrs. Lefevre.

*Triumph of Honour*—Martius, the Roman General, enters with Sophocles, the Duke of Athens, in chains—the latter deports himself with great resolution—his wife, Dorigen, supplicates Martius—the life of Sophocles is spared—Martius falls in love with Dorigen—she protests that she will not consent to his wishes till some rocks, which she points to, are removed—these rocks are supposed to be removed by magic, but Dorigen still continues chaste—Nicodemus, Cornelius and his wife, are comic characters—the language of this short play is not written in

Fletcher's best style—and the removal of the rocks is a very bad incident—*incredulus odi*—Langbaine says the plot is founded on Boccace day 10 novel 5—the story however is materially altered.

Receipt Tax. Sir Harry Henpeckt = Wilson : General Heartfree = Parsons : Col. Foible (his nephew) = Bannister Jun. : Mr. Cook (a pewterer—suitor to Maria) = Edwin : Clump = Gaudry : Dr. Puzzle = Blisset : Lady Henpeckt = Mrs. Webb : Maria Goodall (ward to Sir Harry and General Heartfree) = Miss Morris :—this is a very poor F. by Dent—the Receipt Tax is frequently mentioned, but without any humour, and without producing any incident—Sir Harry, who is in debt, sends Clump with a letter to the officer—meaning the Sheriff's officer—Clump gives the letter to Col. Foible—Lady Henpeckt mistakes Mr. Cook for a common cook—at the conclusion, Col. Foible marries Maria.

19. Mrs. Bulkley's bt. Triumph of Honour, with, never acted, the Lawyer—after which, Dead Alive, and Chrononhotonthologos—the Lawyer is not printed.

20. Not acted 5 years, Sheep Shearing, or Florizel and Perdita. Polixenes = Bensley : Florizel = Bannister Jun. : Leontes = Williamson : Camillo = Usher : Clown = Wilson : Autolius = Edwin : Perdita = Mrs. Bannister : Paulina = Mrs. Poussin.

22. Jewell's bt. Manager in Distress—with Summer Amusement, and, never acted, Seeing is Believing. Simon (servant to Sir Credule) = Bannister Jun. : Sir Credule = Parsons : Capt. Nightshade = R. Palmer : Sceptic = Baddeley : Miss Di (daughter to Sir Credule) = Miss Morris : Kitty (her maid) =

Mrs. Lloyd :—acted with success—Capt. Nightshade and Miss Di are mutually in love—Simon and Kitty are in their interest—Sir Credule is discovered asleep on a sofa—Simon and Kitty fasten the window-shutters—when Sir Credule wakes, they assure him that it is broad daylight—Sir Credule fancies himself blind, and sends for Dr. Machumbug—Kitty ties a bandage over his eyes—Simon dresses himself as the Doctor—he speaks on one side of Sir Credule as the Doctor, and on the other as Simon—Sir Credule sends for a lawyer, and signs his Will as he supposes—Sceptic takes off Sir Credule's bandage—Sir Credule finds that he had signed a paper with his consent to the marriage of his daughter with the Captain—this laughable trifle was written by Joddrell—it is much better calculated for representation than perusal—the author allows it to be a dramatic caricature.

26. Edwin's bt. Good-natured Man. Croaker = Edwin: Lofty = Palmer: Honeywood = Williamson: Sir William Honeywood = J. Aikin: Leontine = Bannister Jun.: Jarvis = Wilson: Twitch = Parsons: Miss Richland = Mrs. Bulkley: Mrs. Croaker = Mrs. Webb: Olivia = Mrs. Inchbald: Garnet = Mrs. Edwin: Landlady = Mrs. Love :—with Midas.

27. For bt. of Bannister. A Prelude, never acted, called the Green Room—Wilson—Wewitzer—Egan—Blisset—Williamson—Miss Morris—after which, English Merchant. Lady Alton = Mrs. Lloyd: Amelia = Miss Bannister, her 1st app. on any stage:—with Imitations, and Sheep Shearing.

28. Never acted, Gretna Green. Rory (a Blacksmith and Parson) = Wilson: Capt. Tipperary = Egan: Capt. Gorget = Bannister: Maria = Mrs.

Bannister : Lady Pedigree (her mother) = Mrs. Webb : Miss Plumb = Miss Morris : Signora Figurante (her governess) = Signora Sestini :— Miss Plumb and Tipperary come to Gretna Green with an intent to be married—the Signora accompanies them—Tipperary deserts Miss Plumb, and makes love to Lady Pedigree—Gorget discovers Tipperary to be the servant that had robbed him—Lady Pedigree consents to her daughter's union with Gorget —this musical trifle was written by Stuart—O'Keeffe, by Colman's desire, made some alterations in it, and introduced 2 or 3 songs—the profits of the 6th night were £60, which sum was equally divided between Stuart, the composer of the music, and O'Keeffe—(*O'Keeffe*)—it was said, that as Wilson was acting the Blacksmith one night, two Bailiffs jumped out of the Stage box and arrested him.

29. Palmer's bt. Young Quaker, with, never acted there, Critic. Puff = Palmer : Sir Fretful = Parsons : Sneer = Williamson : Dangle = R. Palmer : Mrs. Dangle = Mrs. Bulkley : Don Ferolo = Bannister Jun. : Governor = Wilson : Tilburina = Mrs. Wells.

Sep. 12. Never acted there, Fox. Volpone = Palmer : Mosca = Bensley : Corbaccio = Parsons : Voltore = Bannister Jun. : Corvino = J. Aikin : Celia = Mrs. Inchbald :—the Fox was repeated the next night.

15. Young Quaker, 18th time—(*Bills from Mr. Field.*)

Miss Frodsham's father was an eccentric actor—he had a quick genius aided by a liberal education ; his natural abilities were unquestionable ; and with

proper cultivation he might have proved a good substitute for Barry—he was awkward for want of modelling, and from not having had an opportunity of forming himself by the London actors—unluckily he was his own master and a careless one ; and he was much injured by friends who told him all he did was right—at York he was a prodigious favourite, and was well received there even in parts not at all suited to him—his Hamlet, Jaffier, Posthumus, &c. were very good—Wilkinson thought him the best Edgar in the mad scenes, he ever saw, tho' he had seen Ryan and Reddish—he also acted in Comedy such parts as Lord Hardy—Young Bevil—Lord Townly—and Sir George Airy—he sang very tolerably, and was a very decent Macheath—but all his good qualities were ruined by drinking, and he died at the age of 35—his last app. on the stage was in Oct. 1768—after playing Lord Townly seemingly in great spirits, he gave out Coriolanus for the ensuing Monday with (looking seriously and laying his hand on his heart) What we must all come to—he died 3 days after.

Frodsham when in London left a card at Garrick's “Mr. Frodsham of York”—Garrick, astonished at this familiarity, admitted him the next day, expecting that he meant to solicit an engagement—after some conversation about Shakspeare, &c. Garrick asked him if he had seen a play since he had been in London ; Frodsham said he had seen him play Hamlet two days before, adding that it was his own favourite part—being asked his opinion of the performance, he said that Garrick was vastly clever in several passages, but that he could not so far give up his opi-

nion to that of the public in London, as to say he was equally struck with his whole performance in that part—Garrick was amazed at such a declaration from a country actor—however he gave him an order for the Pit, and desired him to see him perform Sir John Brute that evening, and breakfast with him the next morning—when Frodsham came, Garrick asked him how he liked his Brute, and desired him to say without a compliment, if he thought it would have pleased at York—“O,” says Frodsham, “certainly”—certainly—I never was so highly delighted—it was beyond my expectation; for having seen you play Hamlet first, your Brute exceeded my belief—your Hamlet I have been told was one of your first characters, but I flatter myself I play it almost as well—for Comedy, my good Sir, is your forte—your Brute was excellence itself; you stood on the stage in the drunken scene flourishing your sword (I am sure you saw me in the Pit at the same time) and with your eyes you seemed to say ‘Damn it Frodsham did you ever see any thing like that at York? Could you do that Frodsham?’—the last remark was probably a just one—Garrick who loved flattery to excess, and who had it daily served up to him, not only by inferiours and equals, but by persons of high rank, was not a little mortified at Frodsham’s familiar observations—to hear a country actor speak slightly “touching his Lord Hamlet,” was too much to bear, and as Sir Archy says “was vary new”—after much affectation of laughter, he desired Frodsham to speak a speech—he with great composure spoke Hamlet’s first soliloquy and then “to be or not to be”—Gar-

rick all the while darting his extraordinary powers of eye at him, as his custom was to all whom he deemed subservient and wished to alarm—when this was over Garrick offered him a trial part, and said, if he succeeded, they would then talk of terms—“O” says Frodsham in the same flighty manner, “you are mistaken, if you think I want an engagement—I am a Roscius at my own quarters, and would not leave Yorkshire for the best terms you could offer—I came to town to see a few plays, and looking on myself as not destitute of talents, I judged it a proper compliment to wait on a brother Genius”—with this he made his bow, and left Garrick in the utmost astonishment—Garrick always spoke of him as the mad York actor. (*Wilkinson.*)

When Miss Frodsham was at one time acting at Peterborough, the Bishop showed her some civilities, as having been at Westminster school with her father.

---

## BATH 1782-1783.

Sep. 17. Love in a Village. Young Meadows = J. Brown from Norwich, 1st app.: Hodge = Blanchard, 1st app. there.

18. Mrs. Simpson from York made her 1st app.

in Sigismunda—she succeeded to most of Mrs. Siddons' parts—her person was little, but delicate in the extreme—she was a very pleasing, elegant actress, both in Tragedy and Comedy; but not powerful or great. (*Wilkinson.*)

21. Mrs. Brown from Norwich made her 1st app. in the Virgin Unmasked.

28. Chapter of Accidents. Jacob = Blanchard : Cecilia = Mrs. Simpson : Bridget = Mrs. Brown.

Nov. 19. Foundling. Young Belmont = Dimond : Faddle = Bonnor : Rosetta = Mrs. Didier.

21. Cleone. Sifroy = Dimond : Cleone = Mrs. Simpson.

Jan. 4. Which is the Man? Beauchamp = Dimond : Pendragon = Blanchard : Lord Sparkle = Bonnor : Lady Bell Bloomer = Mrs. Simpson : Sophy Pendragon = Mrs. Brown.

Feb. 8. Pilgrim. Pedro = Dimond : Alphonso = Blisset : Juletta = Mrs. Brown.

11. Dimond's bt. Cymbeline, with Trip to Scotland. Jemmy Twinkle (for that night only) = Dimond : Miss Griskin = Mrs. Brown :—£131 : 10 : 0.

15. Keasberry's bt. Recruiting Officer. Brazen = Bonnor : Bullock = Blanchard : Sylvia = Miss Scrace : Rose = Mrs. Brown :—£93.

19. Mrs. Brown's bt. Fashionable Lover. Aubrey = Blisset :—with Man of Quality. Lord Foppington = J. Brown : Miss Hoyden = Mrs. Brown :—to conclude with an Epilogue as Harlequin by J. Brown, and a leap through a hogshead of real water—as he performed it last season at Norwich with universal applause—£87.

25. Mrs. Didier's bt. Belle's Stratagem—£108.

26. Blanchard's bt. Conscious Lovers. Tom = Bonnor :—with Deserter. Skirmish = Blanchard :— £100 : 18 : 0.

March 1. Bonnor acted Marplot for his bt.— £98 : 15 : 0.

29. Mysterious Husband. Lord Davenant = Browne : Charles Davenant = Bonnor : Capt. Dormer = Dimond : Lady Davenant = Mrs. Simpson.

The Company went to Bristol on June 9.

July 7. Bonnor's bt. Romeo and Juliet. Mercutio = Bonnor :—with Critic. Puff = Bonnor :—Bonnor begs leave to make his most grateful acknowledgements for the flattering countenance he has hitherto been honoured with in this his native city, and hopes that his removing to London, will not deprive him of a final testimony of their approbation, &c.—£114.

In the course of the season Blanchard acted Ben — Ralph — Squire Richard — Tony Lumpkin — Poor Vulcan — Sir Harry Beagle — Lissardo — William in Rosina — Lazarillo in S. B. — Hob, &c.

Dimond acted Valentine — Don Felix — Hamlet.

Bonnor acted Spatter in E. M. — Lord Trinket — Autolicus — Jessamy — Col. Tamper.

Mrs. Brown acted Miss Prue — Nell — Miss Jenny — Kitty Pry — Audrey — Cherry, &c.

Miss Scrace acted Mrs. Frail — Mrs. Oakly — Lady Restless — Roxalana.

## D. L. 1783-1784.

Sep. 16. Busy Body. Marplot = Lee Lewes, 1st app. at D. L. :—he had quitted C. G. where he had *apparently* as comfortable a situation as an actor could wish—what his motives were for quitting that theatre it is not easy to say; but certainly it is much in Harris' favour, that the *particulars* of the difference between him and Lee Lewes are not mentioned in the latter's Memoirs, as undoubtedly they would have been, if the story could have been told in his favour—but whatever was the cause of his quitting C. G., the consequence was his complete ruin as an actor—when Mrs. Yates and Mrs. Crawford went from one theatre to the other, the change was not material, as the parts remained the same—but when Lee Lewes went to D. L. several of the plays in which he used to act principal characters were not on the acting list at that theatre—many of his parts were in the possession of Palmer—he got some few new characters, but he was, comparatively speaking, reduced to a cypher—he quitted D. L. at the end of the season 1784-1785, and had never afterwards a London engagement—this was a considerable loss to the public, for he certainly was a very good actor.

His example ought to be a warning to all performers not to give up an advantageous situation and a good line of acting upon any trifling disagreement with the manager, or supposed affront—as generally speaking, the loss of an engagement is of more con-

sequence to an actor than the loss of an actor to a manager—the misfortune is that when a performer rises in a theatre he is apt to think himself of too much importance—

“ For 'tis a common proof  
 “ That lowliness is young ambition's ladder,  
 “ Whereto the climber-upward turns his face,  
 “ But when he once attains the utmost round,  
 “ He then unto the ladder turns his back ;  
 “ Looks in the clouds, scorning the low degrees  
 “ By which he did ascend.”

Show me the actor that does not split on this rock

————— “ and I will wear him  
 “ In my heart's core, ay, in my heart of heart.”

Sept. 30. Hamlet. Hamlet = Kemble from Dublin, 1st app :—with High Life below Stairs. Lovell = Bannister Jun., 1st time :—Hamlet was repeated the three next nights of acting—though in drawing the outline of Hamlet it was scarcely possible that Kemble should differ from preceding actors, yet his particular emphases, pauses, and other novelties in acting surprised the public and divided the critics, some of whom greatly censured, while others as warmly extolled his peculiarities—Kemble was tall and well made, his countenance was expressive, his voice strong and flexible, his action and deportment animated and graceful—(*Davies*)—he was at this time a good actor, but very inferior to what he afterwards proved.

Kemble is said to have made his first app. on the stage at Wolverhampton Jan. 8 1776 — he

acted Theodosius—in the summer of 1777 he was engaged at Liverpool—(see the bills)—in Oct. 1778 he was engaged by Wilkinson—he made his first app. at Wakefield in Capt. Plume—there was only £12 in the house—his first character at Hull was Macbeth—he next acted Archer—also Lord Aimworth without songs as Barry and Mossop had done—on the 29th of Dec. he produced his own Tragedy of Belisarius for his benefit, which was received with candour and applause—his 1st app. at York was in Orestes—he then acted Ranger by his own choice, and afterwards the Black Prince—in April as Mrs. Mason was acting Zenobia, and Kemble Teribazus, a Lady in the Stage Box had repeatedly interrupted the performance by loud talking and laughing—Kemble at last stopt, and when called on to go on, he advanced with great gravity to the Box and a pointed bow, saying he was ready to go on when that Lady had finished her conversation—the audience forced the Lady to retire—she appealed to the Officers of the Militia—they summoned Kemble, who behaved with proper spirit and promised an explanation—when he came on the stage the Pit and Gallery cried out “no apology”—Kemble however proceeded to make a very sensible statement of the disagreeable circumstances in which an actor was placed by such interruptions—some person cut him short and insisted on his asking pardon—to which he replied—“Pardon! no, Sir, never”—and left the stage with bursts of applause from the audience—an opposition was made to him on the next two nights, but he carried his point completely—on these nights he acted Douglas in Percy and the Master of the Toyshop—

while in the York Company, he acted Lothario, Hamlet, Roman Actor, Jaffier and Bireno—(*Wilkinson*)—in 1781-1782 Kemble went to Ireland—the Editor of the Gentleman's Magazine for April 1783 says—“ Kemble came out in Hamlet at Dublin and made “ Tragedy fashionable—with all his peculiarities he “ was considered as a theatrical phænomenon—his “ best characters were Hamlet—Count of Narbonne “ —Sir Giles Overreach—Demetrius—Beverley —“ Orestes—Richard — Macbeth—Warwick—he like-“ wise acted Essex—Iago—King Charles 1st—Osman “ —Leon—Alexander—Shylock—Black Prince—Ba-“ jazet—Philaster—Roman Actor—Othello—Antony “ —Horatio — Romeo — Osmyn—Jaffier—Oroonoko “ —Achmet—Henry 5th—Morcar—King John—he “ had a crowded benefit and Daly returned him half “ the charge—his performance in Comedy was not “ approved of.”

Oct. 16. Lee Lewes acted Touchstone, 1st time.

20. Not acted 20 years, Edward the Black Prince. Edward = Kemble : Ribemont = Palmer : Arnold = Brereton : Audley = Farren : Mariana = Miss E. Kemble :—acted about 5 times more.

Nov. 3. Measure for Measure. Duke = Smith : Lucio = Lee Lewes : Angelo = Palmer : Claudio = Brereton : Clown = Parsons : Escalus = J. Aikin : Mariana = Mrs. Ward : Isabella = Mrs. Siddons, 1st time.

6. Richard 3d. Richard = Kemble, 1st time : Lady Anne = Mrs. Ward.

14. New Way to Pay Old Debts. Sir Giles Overreach = Kemble : Wellborn = Palmer : Marrall = Suett : Justice Greedy = Burton : Allworth =

Bannister Jun. : Lord Lovell = Stanton : Amble = R. Palmer : Lady Allworth = Mrs. Ward : Margaret = Miss E. Kemble.

22. Gamester. Beverley = Kemble : Stukely = Palmer : Lewson = Brereton : Jarvis = J. Aikin : Mrs. Beverley = Mrs. Siddons, 1st time : Charlotte = Mrs. Brereton :—Mrs. Siddons acted Mrs. Beverley very frequently, but the greater part of the character was beneath her powers—in the first 3 acts there was nothing striking, except her manner of saying “mistaken had been kinder”—till she came to the scene with Stukely, in which she was wonderfully fine—in the 5th act, her mode of saying “ ‘tis “ false old man”—her hysterick laugh—her look of fixed and mute despair, when Beverley is dead, were all in her best style of acting.

Dec. 5. Metamorphosis. C. O. in 3 acts. Toupee = Dodd : Sir Charles Freeman = Suett : Freeman = Barrymore : Neville = Williams : Charlotte = Miss George : Julia = Miss Phillips : Mary = Mrs. Wrighten : Mrs. Neville = Mrs. Hopkins :—acted 2 or 3 times—songs only printed.

10. King John. King John = Kemble : Faulconbridge = Smith : Hubert = Bensley : King of France = J. Aikin : Dauphin = Barrymore : Pandolph = Packer : Chatillon = Farren : Constance = Mrs. Siddons, 1st time : Queen Elinor = Mrs. Hopkins :—with, not acted 8 years, Lottery. Jack Stocks = Bannister Jun. : Stocks = Suett : Cloe = Mrs. Wilson.

12. Plain Dealer, and Ladies' Frolick.

15. Richard 3d by Smith—16. King John.

17. Tender Husband—18. Gamester.

19. Chances——20. Venice Preserved.

22. For bt. of Mrs. Siddons. Douglas. Douglas = Brereton : Norval = Bensley : Glenalvon = Palmer : Lord Randolph = Farren : Lady Randolph = Mrs. Siddons, 1st time :—she was very great in the scene with Glenalvon, particularly when she said “ ’tis open as my speech”—she was very fine in the scene with the Stranger, and indeed through the whole part—especially when in the 5th act she said —“ O spare my Son”—and “ Despair—Despair.”

26. Bold Stroke for a Wife——27. Hamlet.

30. Edward the Black Prince..

Jan. 2. Douglas, 3d time.

3. Miss E. Kemble played Imogen.

7. Conscious Lovers. Young Bevil = Brereton : Tom = Palmer : Myrtle = Farren : Cimberton = Parsons : Indiana = Miss Farren : Phillis = Miss Pope.

8. Suspicious Husband. Ranger = Ward : Strictland = Bensley : Frankly = Palmer : Bellamy = Farren : Jack Meggot = Dodd : Clarinda = Miss Farren : Jacintha = Mrs. Wells : Mrs. Strictland = Mrs. Ward : Lucetta = Mrs. Wilson :—Ward made his first app. at D. L. in Ranger Oct. 18—Mrs. Wilson is carefully to be distinguished from her namesake at C. G.

10. Merry Wives of Windsor. Falstaff = Lee Lewes, 1st time : Mrs. Ford = Miss Farren, 1st time (at D. L.)

14. Stratagem. Archer = Smith : Scrub = Dodd : Mrs. Sullen = Miss Farren : Cherry = Mrs. Wilson, 1st time.

15. Rule a Wife. Leon = Smith : Perez = Lee

Lewes : Estifania = Miss Farren : Margarita = Mrs Ward.

17. Palmer acted Atall, 1st time.

22. Merchant of Venice. Shylock = Kemble, 1st time : Anthonio = Bensley : Bassanio = Farren : Gratiano = Palmer : Launcelot = Parsons : Portia = Miss E. Kemble : Jessica = Miss Wheeler : Nerissa = Mrs. Wilson, 1st time.

23. Revenge—(see April 24 1783). Leonora = Miss E. Kemble, 1st time.

26. New Way to Pay Old Debts. Justice Greedy = Parsons, 1st time.

28. Way of the World. Sir Wilful Witwoud = Moody : Witwoud = Lee Lewes : Millamant = Miss Farren : Mrs. Marwood = Mrs. Bulkley, 1st time : Mrs. Fainall = Mrs. Wilson, 1st time.

Feb. 3. Provoked Husband. Lord Townly = Smith : Sir Francis Wronghead = Parsons : Manly = Bensley : John Moody = Moody : Squire Richard = Suett : Count Basset = R. Palmer : Lady Townly = Miss Farren : Lady Wronghead = Mrs. Hopkins : Lady Grace = Mrs. Bulkley : Miss Jenny = Miss Field.

4. Deaf Lover. Meadows = Lee Lewes : Canteen = Suett : Old Wrongward = Baddeley : Betsy Blossom = Mrs. Wilson.

6. Miss Kemble acted Alicia.

10. Not acted 7 years, Neck or Nothing. Slip = Palmer : Martin = Ward : Sir Harry Harlowe = Parsons : Stockwell = Suett : Jenny = Mrs. Wilson : Mrs. Stockwell = Mrs. Hopkins.

14. Never acted, Reparation. Loveless = Brere-

ton : Col. Quorum (an old officer turned justice) = Lee Lewes : Lord Hectic = Dodd : Belcour (in love with Harriet) = Farren : Sir Gregory Glovetop (an old courtier) = Parsons : Janus (an attorney) = Bannister : Capt. Swagger (a dependent on Lord Hectic) = Moody : Capt. Hardy (father to Julia) = Packer : Pickaxe = Baddeley : Louisa (really Julia Hardy—supposed to be a widow) = Miss Farren : Lady Betty Wormwood (sister to Lord Hectic) = Miss Pope : Miss Penelope Zodiac (an old maid) = Mrs. Hopkins : Harriet (daughter to Sir Gregory—in love with Belcour) = Mrs. Brereton : Anna (maid to Louisa) = Mrs. Wells :—acted about 13 times—Loveless had seduced Julia under colour of a pretended marriage—he had deserted her, and married a lady of quality—at the opening of the play he is a widower—Julia had concealed the place of her abode, and Loveless thinks her dead—Lord Hectic wants to have an intrigue with her—Col. Quorum wants to marry her—in the 5th act, Louisa goes to Lord Hectic's house—Lord Hectic attempts to take liberties with her—she screams—Loveless enters, and she faints—he perceives Louisa to be Julia—Capt. Hardy had challenged Loveless—they fight—Louisa throws herself between them—Louisa is reconciled to Loveless—Belcour marries Harriet—this is an indifferent C. by Andrews—it was justly observed that the author had odd notions of Reparation—Loveless however sincerely repents of the injury which he had done to Louisa, and makes her all the reparation he can—it is improbable, that Louisa should go to Lord Hectic's—and that Loveless, when he is about to meet Capt. Hardy, should refuse to accept of Bel-

cour for his second, and apply to Lord Hectic—but the author seems to have been determined that Loveloss should find Louisa in a suspicious situation—and as he could not effect this in a natural manner, he managed it as well as he could.

18. Englishman in Paris. Buck = Palmer.

March 6. Mrs. Siddons acted Countess of Salisbury, 1st time.

8. Never acted, Double Disguise. Tinsel (servant to Lord Hartwell) = Dodd : Lord Hartwell = Barrymore : Sir Richard Evergreen = Parsons : Miss Dorothy Evergreen (an old maid) = Mrs. Hopkins : Emily (daughter to Sir Richard) = Miss Phillips : Rose (her maid—an Irishwoman) = Mrs. Wrighten : —Lord Hartwell is obliged to marry Emily, or to forfeit the half of an estate which had been left him by his uncle—he gets himself recommended to Sir Richard as his steward—in that Disguise he gains the affections of Emily—Tinsel, supposing his master to be in London, goes to Sir Richard's as Lord Hartwell—he makes love to Miss Dorothy—at the conclusion he is exposed, and she is disappointed—this is a poor Opera in 2 acts.

10. (or 20) Love for Love. Tattle = Lee Lewes : Ben = Dodd : Mrs. Foresight = Mrs. Wilson : Miss Prue = Miss Wheeler.

18. Mrs. Siddons' bt. postponed on account of her illness.

25. Smith's bt. Isabella.

27. Palmer acted Pierre for his bt.

29. Dodd's bt. Trip to Scarborough, with, not acted 10 years, Absent Man. Shatterbrain = Dodd.

April 12. Mrs. Wrighten acted **Foible** for her bt.  
 13. Kemble acted **Alwin**, 1st time, and for his bt.—it was Smith's part.  
 17. **Mourning Bride.** Zara = Mrs. Siddons.  
 19. Baddeley's bt. Not acted 30 years, **Love in a Veil.** Sir Charles Winlove = Palmer : Aspin = Lee Lewes : Don Philip = Brereton : Alonzo = Baddeley : Governor = J. Aikin : Leonora = Miss Farren : Flora = Mrs. Wrighten : Fidelia = Mrs. Ward :—Baddeley in the character of Moses presented the audience with a specimen of Jewish Education—after which, never acted, **Quacks, or the Credulous Man**—Parsons—Farren—Bannister—Baddeley—Mrs. Brereton.  
 21. **Chapter of Accidents.** Jacob = Dodd : Bridget = Mrs. Bulkley, 1st time.  
 22. **Grecian Daughter.** Euphrasia = Mrs. Siddons.  
 24. Mrs. Siddons' bt. Not acted 10 years, **Tancred and Sigismunda.** Tancred = Kemble : Siffredi = Bensley : Osmond = Farren : Sigismunda = Mrs. Siddons.  
 26. Farren's bt. **Alexander the Great.** Alexander = Farren : Statira = Miss Kemble, 1st time : Roxana = Mrs. Ward.  
 28. For bt. of Bannister Jun. Not acted 20 years, **Cato.** Cato = Kemble : Juba = Bannister Jun. : Syphax = J. Aikin : Sempronius = Barrymore : Portius = Palmer : Marcus = Brereton : Marcia = Miss Bannister, 2d app. on any stage : Lucia = Mrs. Brereton :—with, never acted there, **Tom Thumb.** King Arthur = Dodd : Grizzle = Suett : Glumdalca

=Mr. Williams: Dollalolla =Mrs. Wrighten: Hun-camunca =Miss George.

30. Mrs. Wells' bt. Isabella. Isabella = Mrs. Wells, her 2d app. in Tragedy:—with Camp. Nell = Mrs. Wilson from C. G.

May 3. For bt. of Suett and R. Palmer. Twelfth Night. Olivia = Miss Phillips, 1st time:—with, not acted 20 years, Duke and no Duke. Trappolin = Palmer: Puritan = Suett, &c.

5. Miss Wheeler's bt. Jealous Wife. Oakly = Smith: Major Oakly = Baddeley, 1st time: Lord Trinket = Dodd: Charles = Farren: Sir Harry Beagle = Palmer: Russet = J. Aikin: Capt. O'Cutter = Moody: Mrs. Oakly = Miss Farren, 1st time: Lady Freelove = Mrs. Hopkins: Harriet = Miss Wheeler, 1st time.

10. For bt. of Mr. and Mrs. Ward. Love makes a Man. Carlos = Kemble, 1st time: Cludio = Ward, 1st time: Don Lewis = Parsons, 1st time: Louisa = Mrs. Ward: Angelina = Mrs. Brereton: Elvira = Miss E. Kemble.

11. Theatrical Fund. Isabella, and Lyar.

13. Mrs. Siddons' last performance for the season—in Belvidera.

17. For bt. of Fosbrook. Not acted 10 years, Amphitryon. Jupiter = Kemble, 1st time: Sosia = Palmer, 1st time: Mercury = Barrymore, 1st time: Amphitryon = J. Aikin: Gripus = Parsons: Alcmena = Miss Farren, 1st time: Phædra = Miss Pope: Bromia = Mrs. Hopkins.

21. Farren acted Othello.

27. Theatre closed—King was at Edinburgh this season. (*Bills from Mr. Woodfall in part.*)

Mrs. Siddons acted Isabella in ditto about 7 times—Jane Shore 3—Euphrasia 4—Belvidera 7—Calista 2—Zara 3—Isabella in M. for M. 5—Mrs. Beverley 9—Constance 3—Lady Randolph 7—Countess of Salisbury 3—Sigismunda 5.

Kemble acted Hamlet 12 times—Black Prince 7—Richard once, perhaps 3 times—Sir Giles 6—Beverley 9—King John 3—Shylock 3—Alwin, Cato, Carlos and Jupiter, once—Tancred 5.

Lord Russel, by the Rev. Dr. Stratford, was acted at D. L. Aug. 20-25-27-28—it was performed by irregular actors—and was printed without a date—probably in 1792—for the benefit of the author's unprovided sister, to whom it was bequeathed, as the only legacy he had to leave—this T. is very dull—the language (with the exception of some few lines) is unnatural, abounding in metaphors and far fetched expressions—the characters of the King and the Duke of York are misrepresented as by Hayley, (see Hay. Aug. 18 1784) and Lady Russel, with singular impropriety, enters distracted in the last scene—Algernon Sidney, Lord Howard, Father Peters and Sir George Jeffries are among the D. P.—in the 4th act Jeffries sends a murderer off the stage with directions to kill the Earl of Essex—yet we hear not of his death, tho' that event had so near a connexion with the fate of Lord Russel—Professor Porson, who was no admirer of Mrs. Macauley, observed that her account of the suspicious circumstances, attending the death of Lord Essex, is better than that of any other historian—Charles Fox in speaking of the trials of Lord Russel and Sydney says—“Hume ‘considers the jury as highly blameable, and so do

“ I ; but what was their guilt, in comparison of that  
“ of the court who tried, and of the government who  
“ prosecuted, in this infamous cause ? yet the prose-  
“ cutor is wholly omitted in his censure, and so is  
“ the court ; the last, not from any tenderness for  
“ the judge, (who is no favourite with him) but lest  
“ the odious connexion between that branch of the  
“ judicature and the government should strike the  
“ reader too forcibly ; for Jefferies, in this instance,  
“ ought to be regarded as the mere tool and instru-  
“ ment, (a fit one, no doubt) of the prince who had  
“ appointed him for the purpose of this and similar  
“ services \* \* \* as well might we palliate the  
“ murders of Tiberius, who seldom put to death his  
“ victims without a previous decree of the senate  
“ \* \* \* widely as I differ from Hume upon  
“ many other occasions, this appears to me to be the  
“ most reprehensible passage of his whole work.”

Fox's mother was the daughter of the Duke of Richmond—consequently he was descended from Charles the 2d and the Duchess of Portsmouth.

---

C. G. 1783-1784.

Sep. 19. Not acted 5 years, Recruiting Officer. Bonnor and Miss Scrace from Bath made their 1st app. in Brazen and Sylvia—Mrs. Chalmers from

York made her 1st app. in Rose—Plume = Lewis : Bullock = Edwin : 1st Recruit = Quick.

24. Othello. Othello = Stephen Kemble from Dublin, 1st app. : Roderigo = Bonnor : Desdemona = Miss Satchell, 1st time.

Oct. 1. Not acted 6 years, She wou'd and She wou'd not. Trappanti = Lewis, 1st time : Don Manuel = Edwin, 1st time : Don Philip = Wroughton : Hypolita = Mrs. Bates, late Miss Scrace : Flora = Mrs. Chalmers : Viletta = Mrs. Wilson.

2. Lionel and Clarissa. Lionel = Johnstone from Dublin, 1st app. in England : Col. Oldboy = Wilson : Jessamy = Sig. Sestini, 1st time : Jenkins = Bannister : Sir John Flowerdale = Hull : Clarissa = Mrs. Bannister : Diana = Mrs. Martyr : Lady Mary Oldboy = Mrs. Webb : Jenny = Mrs. Chalmers.

8. Conscious Lovers. Tom = Chalmers, 1st app. : Sealand = S. Kemble : Indiana = Miss Satchell, 1st time.

9. Rival Knights—(1st time)—a Dramatic Romance in 2 parts, told in action—it was frequently performed.

13. Miss Satchell acted Lady Anne.

15. Spanish Fyar, and Tom Thumb.

Nov. 4. Tamerlane. Tamerlane = Henderson : Bajazet = S. Kemble : Arpasia = Mrs. Bates : Selima = Miss Satchell, 1st time :—with, never acted, the Poor Soldier. Patrick (the Poor Soldier—in love with Norah) = Mrs. Kennedy : Darby = Edwin : Capt. Fitzroy = Bannister : Dermot (in love with Kathlane) = Johnstone : Father Luke = Wilson : Bagatelle (servant to Capt. Fitzroy) = Wewitzer : Norah (in love with Patrick) = Mrs. Bannister :

Kathlane (in love with Dermot) = Mrs. Martyr :—  
 Capt. Fitzroy is in love with Norah—he discovers that Patrick is the person who had saved his life in an engagement—he resigns Norah to him—and gives him a commission—O'Keeffe brought out a temporary piece called the Shamrock for the bt. of Lewis in the last season—it was acted a second time for Wroughton's bt. — Harris regretted that the Irish airs in it should be lost—O'Keeffe worked up his piece again, and brought it out as the Poor Soldier—it was acted 40 times in the course of this season.  
*(O'Keeffe.)*

6. St. Patrick's Day. Justice Credulous = Quick, 1st time.

8. Never acted, Magic Picture. Eugenius (a Bohemian Knight) = Wroughton : Ladislaus (King of Hungary) = Whitfield : Eubulus (an old freespoken counsellor) = Clarke: Ferdinand (the King's General) = Davies : Baptista = Hull : Hillario (servant to Sophia) = Quick : Ubaldo and Ricardo (Courtiers) = Edwin and Wilson : Sophia (wife to Eugenius) = Miss Younge : Honoria (Queen of Hungary) = Mrs. Bates : Corisca (woman to Sophia) = Mrs. Wilson : —this is an alteration of Massinger's Picture by the Rev. H. Bate.

The Picture was licensed June 8 1629—it was acted at the Globe and Black Friars—the scene lies in Bohemia and Hungary—Mathias (whom Bate calls Eugenius) leaves his wife in the hope of bettering his fortunes by entering into the service of the King of Hungary—Baptista, at the request of Mathias, makes a picture of Sophia in such a manner as to turn yellow, in case she should be solicited by

any suitors—and to turn black, in case she should yield to their solicitations — Ferdinand defeats the Turks — he tells the King that the victory was chiefly owing to Mathias — Mathias is rewarded accordingly — Honoria is beautiful and virtuous, but owing to her own vanity, and the King's dotage on her, she fancies herself superiour to all other women—she is so piqued at the praises which Mathias bestows on his wife, that she sends Ubaldo and Ricardo into Bohemia to seduce Sophia—she endeavours herself to seduce the affections of Mathias—he requests some hours for deliberation—the picture turns yellow—in the 4th act it exhibits lines of a dark colour—Mathias makes love to the Queen—she claims some time for deliberation—she tells the King of what she has done—the picture recovers its natural colour—Mathias reproaches the Queen, and she is cured of the overweening opinion which she had of herself—in the mean time Ubaldo and Ricardo attack Sophia separately—they make her believe that the jewels, which her husband has sent her, had been obtained from various ladies with whom he had been intimate—at the close of the 3d act she threatens to retaliate on Mathias—on reflection she blames herself for having entertained a thought so unworthy of her—she inflicts a severe, but ludicrous punishment on Ricardo and Ubaldo—in the 5th act, Baptista announces to Sophia the approach of the King, Queen, &c. to her house—he is likewise so egregiously foolish as to tell her of the picture—she is much offended—she first behaves in such a manner as to make Mathias jealous, and then says she will retire to a cloister—at last she is reconciled to

her husband—the picture is condemned to the fire, and Baptista abjures his magic—the whole business of the Picture is extravagant and unpardonable fiction—in other respects this is an excellent play.

The principal alteration which Bate makes, relates to the Picture—he represents the changes of it as only ideal—as the effects of Eugenius' jealousy and credulity, and not of Baptista's art—this is one degree better than the original contrivance, but Bate is still chargeable with gross improbability—

“ *Incidit in Syllam, dum vult vitare Charybdim* ”

—and if the changes of the Picture exist in fancy only, how is it a *Magic Picture*?—Bate very properly omits the indecent passages, but he is much to blame for frequently altering Massinger's language without reason—Aikin spoke the Prologue as the Ghost of Massinger—Gifford in 1805 makes no mention of Bate's alteration, but says that an unsuccessful attempt to revive the Picture was made by Kemble.

13. Douglas. Douglas = Lewis : Old Norval = Henderson, 1st time : Glenalvon = Aikin : Lord Randolph = Wroughton : Lady Randolph = Mrs. Crawford, 1st app. at C. G. for 5 years.

24. Mysterious Husband. Sir Edmund Travers = Wilson, 1st time : Miss Dormer = Mrs. S. Kemble, late Miss Satchell.

27. Grecian Daughter. Evander = Henderson : Euphrasia = Mrs. Crawford.

Dec. 6. Never acted, More ways than One. Bel-lair = Lewis : Carlton = Wroughton : Dr. Feelove = Quick : Evergreen = Wilson : Sir Marvel Mushroom

=Edwin: Miss Archer (ward to Evergreen)=Miss Younge: Arabella (niece to Dr. Feelove)=Mrs. S. Kemble: Miss Juvenile (a female scribbler) = Mrs. Wilson :—acted about 15 times—Dr. Feelove promises to make his niece marry Evergreen upon condition of retaining the half of her fortune—he had brought her up in the country, and without any education—Bellair had fallen in love with Arabella—in order to get access to her, he pretends to be a very great invalid, and to go to Dr. Feelove's house for his advice—Carlton is in love with Miss Archer—he knows her to be a coquette, and determines to woo her in an unusual way—Sir Marvel had inserted in a newspaper some satirical verses about Miss Archer—Carlton gets Sir Marvel to tell Miss Archer that the verses were written by him—Miss Archer has a curiosity to see the person who had made the attack on her—Bellair persuades Arabella to elope with him—he places her under the protection of Evergreen, who was his godfather—he has no notion that Evergreen is the person to whom Arabella was to be married, as Evergreen had passed himself on her as Lord Penmanmeaur—at the conclusion Dr. Feelove quarrels with Evergreen, and gives his niece to Bellair—Miss Archer makes a sort of promise to marry Carlton at the end of two months—this C. was written by Mrs. Cowley—it is a pretty good play, but the character of Sir Marvel is a caricature, without being particularly ludicrous—Bellair's feigned sickness is taken from City Politics—his mistake in putting Arabella into the hands of Evergreen is taken from Moliere's School for Wives.

18. Mrs. Bates acted *Lady Macbeth*—she was not a bad actress, but in this and several other instances she was put into parts beyond her abilities.

31. *Gamester*.

Jan. 3. Henderson acted *Sciolto*, 1st time.

16. *King John*. Constance = Mrs. Crawford.

22. Not acted 6 years, *Zenobia*—as Nov. 21 1776.

23. *Careless Husband*. Sir Charles Easy = Henderson : Lord Foppington = Lewis : Lord Morelove = Wroughton : Lady Betty Modish = Mrs. Abington, her 1st app. this season : Lady Easy = Mrs. Mattocks : Lady Graveairs = Mrs. Bates : Edging = Mrs. Wilson.

29. *Man of the World*.

31. Jane Shore = Miss Younge : Alicia = Mrs. Crawford.

Feb. 5. *Mourning Bride*. Almeria = Mrs. Crawford.

10. Never acted, *Shipwreck*. Old Wilmot = Henderson : Young Wilmot = Wroughton : Eustace = Davies : Randall = Whitfield : Agnes = Mrs. Bates : Charlotte = Mrs. S. Kemble : Maria = Mrs. Morton : —this is only an alteration of Lillo's *Fatal Curiosity*, injudiciously spun out to 5 acts—it was performed but once.

19. *Distressed Mother*. Orestes = Wroughton : Pyrrhus = Aikin : Hermione = Mrs. Crawford : Andromache = Miss Younge, 1st time.

23. *All for Love*. Antony = Wroughton : Venti- dius = Aikin : Cleopatra = Miss Younge : Octavia = Mrs. Crawford.

March 1. *Tancred and Sigismunda*. Tancred =

Lewis : Siffredi = Hull : Osmond = Clarke : Sigismunda = Mrs. Crawford.

4. Zara. Zara = Mrs. Crawford.

6. Not acted 4 years, Rule a Wife. Leon = Henderson : Copper Captain = Lewis : Cacafogo = Booth : Estifania = Mrs. Abington : Margarita = Mrs. Inchbald : Old Woman = Mrs. Pitt.

20. Not acted 6 years, Isabella. Biron = Henderson, 1st time : Villeroy = Wroughton : Baldwin = Clarke : Isabella = Mrs. Crawford, for that night only.

22. Miss Younge's bt. Never acted there, Heroine of the Cave. Alberti = Wroughton : Emperour = Clarke : Everard = Hull : Clermont = Whitfield : Colredo = S. Kemble : Heroine of the Cave = Miss Younge.

23. Henderson's bt. Merry Wives of Windsor. Mrs. Ford = Mrs. Mattocks : Mrs. Page = Mrs. Wilson :—with Comus. Comus = Henderson, 1st time :—he acted Comus particularly well.

27. Mrs. Bannister's bt. Never acted there, Cymon. Cymon = Johnstone : Linco = Edwin : Dorus Quick : Merlin = Bannister : Sylvia = Mrs. Bannister : Urganda = Mrs. Martyr : Fatima = Mrs. Wilson : Dorcas = Mrs. Pitt.

29. Wroughton's bt. All in the Wrong, and Maid of the Oaks.

April 13. Quick's bt. Never acted there, Two Gentlemen of Verona. Protheus = Wroughton : Valentine = Whitfield : Duke = Hull : Thurio = Chalmers : Launce = Quick : Speed = Edwin : Sylvia = Mrs. S. Kemble : Julia = Mrs. Mattocks : Lucetta

= Mrs. Wilson :—this was not Victor's alteration, but the original play with slight alterations. *r. b.*

15. Mrs. Crawford's bt. Chances—tickets delivered for Isabella were taken—the bill said that Mrs. Crawford, being too ill to act, and fearing to disappoint her friends a second time, had fixed on the Chances—at the bottom of the bill for Ap. 14 she is advertised to act Estifania for the 1st time and for her benefit—her illness seems to have been occasioned by the Boxes not being taken—Mrs. Siddons' wonderful abilities had thrown her into the back ground ; but it was cruel in the public to desert an old favourite at her benefit.

17. Never acted, Robin Hood, or Sherwood Forest. Robin Hood (in love with Clorinda) = Bannister : Little John (in love with Stella) = Quick : Ruttekin (a tinker) = Edwin : Edwin (in love with Angelina) = Johnstone : Allen-a-Dale (brother to Stella) = Davies : Baron Fitzherbert (disguised as Friar Tuck) = Booth : Scarlet (an outlaw) = Brett : Angelina (in love with Edwin) = Mrs. Bannister : Clorinda (niece to Fitzherbert—in love with Robin Hood) = Mrs. Martyr : Stella (in love with Little John) = Mrs. S. Kemble : Annette (disguised as Angelina's page) = Mrs. Wilson :—(*Mrs. Crouch's Memoirs*)—acted 13 times—the Earl of Huntingdon, having incurred the King's displeasure, assumes the name of Robin Hood, and puts himself at the head of a band of outlaws—Clorinda avails herself of her uncle's absence, and joins Robin Hood in the forest—Friar Tuck bribes Scarlet to desert Robin Hood—the Friar and Scarlet are brought to a trial before Little John—this is the best scene in the piece—at the con-

clusion, Robin Hood and his followers obtain the King's pardon—Robin Hood and Fitzherbert are reconciled—all the lovers are united——this is a moderate Op. by Macnally—Ruttekin's song in the 2d act is taken from Cowley's Chronicle.

26. Edwin's bt. *Epicœne, or the Silent Woman.* Truewit = Wroughton : Morose = Aikin : Sir Amorous La Foole = Edwin : Sir John Daw = Quick : Capt. Otter = Booth : Clerimont = Davies : Dauphine = Whitfield : Cutbeard = Wewitzer : Epicœne = Mrs. Bates : Mrs. Otter = Mrs. Webb : Mrs. Haughty = Mrs. Wilson :—with Midas.

May 4. *Bribery* on both sides—this F. was acted but once—not printed. (*Gentleman's Magazine.*)

7. Whitfield's bt. *Wives Revenged, with Man and Wife.* Marcourt = Whitfield.

10. *Too loving by half*—this piece was acted before the Winter's Tale—not printed. (*G. M.*)

17. Wild's bt. Not acted 25 years, *Prophetess, with the Tapestry Figures—the Monument of Aurelia and the Dance of Chairs—Diocles = Lewis : Maximinian = Whitfield : Charinus = Hull : Cosroe = Clarke : Niger = Davies : Geta = Quick : Delphia = Mrs. Bates : Drusilla = Mrs. S. Kemble : Aurelia = Mrs. Inchbald :—with a Jubilee in commemoration of Handel and Shakspeare—this was merely music and then the Pageant.*

26. *Funeral.* Trim = Bonnor : Puzzle = Booth : Lady Brumpton = Mrs. Bates : Lady Harriet = Mrs. Mattocks : Lady Charlot = Mrs. S. Kemble : (see May 13 1776)—with, not acted 12 years, *Hob in the Well.* Hob = Edwin : Flora = Mrs. Martyr.

June 14. *Count of Narbonne, and Manager an*

Actor in Spite of Himself—probably Bonnor's bt.  
(*G. M.*)

After the theatre closed, Wild seems to have had another bt. Merchant of Venice. Shylock = Macklin: Launcelot = Edwin: Portia = Miss Younge:—with Comus by Henderson, 3d time. (*Bills from Mr. Field.*)

Miss Anne Catley left the stage in 1784—she had always been attentive to œconomy, and had amassed a considerable fortune—(*Thespian Dictionary*)—her 1st app. was at C. G., Oct. 8 1762, in the Pastoral Nymph in Comus—she soon became a great favourite both in England and Ireland—she acted some of her songs admirably—particularly “Push “about the Jorum” in the Golden Pippin—she had a great deal of stage impudence, but it does not appear that she ever incurred the displeasure of the audience—for her intimacy with Sir Francis Delaval, and the trial which took place in consequence of it, see Kirkman's Life of Macklin vol. 1 p. 448—O'Keeffe says—“ She was one of the most beautiful “ women I ever saw—the expression of her eyes, “ and the smiles and dimples that played round her “ lip and cheeks, were enchanting—she was eccentric, but had an excellent heart.

“ She wore her hair plain over her forehead, in an “ even line almost to her eyebrows—this set the “ fashion at Dublin; and the word was with all the “ ladies to have their hair *Catley-fied*”—see the print of her in Euphrosyne, in Bell's edition of Comus 1777.

O'Keeffe adds—vol. 2 p. 21—“ the first time of “ my venturing into a theatre after the ill success of

“ my ‘ Banditti,’ Miss Catley accosted me from a  
“ front row in the lower boxes, loud enough, as I  
“ was many rows back, to be heard by all and every  
“ body, ‘ so, O’Keeffe, you had a piece damned the  
“ other night—I’m glad of it—the devil mend you for  
“ writing an Opera without bringing me into it ’  
“ \* \* \* a few minutes after she had thus accosted  
“ me, Leoni entered the box, with a lady leaning on  
“ his arm—Miss Catley, catching his eye, called out,  
“ ‘ how do you do, Leoni ? I hear you’re married—  
“ is that your wife ? bid her stand up till I see her ’  
“ Leoni, abashed, whispered the lady, who with good-  
“ humoured compliance stood up—Catley after sur-  
“ veying her a little, said, ‘ ha ! very well indeed—  
“ I like your choice ’—the audience around seemed  
“ more diverted with this scene in the boxes than  
“ that on the stage, as Miss Catley and her oddities  
“ were well known to all.”

---

HAY. 1784.

June 2. Never acted, Election of the Managers—  
Palmer—Parsons—J. Aikin—Williamson—Baddeley—Bannister—Bannister Jun.—Edwin—Miss Farren—Mrs. Webb—with English Merchant. Amelia = Miss Farren : Lady Alton = Mrs. Bulkley.

7. Fox—17. Fatal Curiosity.

19. Never acted, Two to One. Dupely = Wilson : Capt. Dupely = Bannister : Sir Thomas Townly = Baddeley : Young Townly = Palmer : Beaufort = Bannister Jun. : Dicky Ditto = Edwin : Charlotte = Mrs. Bannister : Tippet = Miss George :—Musical Comedy by Colman Jun.—acted about 15 times—songs only printed.

July 6. Mogul Tale, or the Descent of the Balloon. Johnny Atkins (a cobler) = Parsons : Doctor = Wewitzer : Mogul = Williamson : Fanny (the cobler's wife) = Mrs. Wells :—the Doctor, Johnny and his wife get into a Balloon at Hyde Park corner—the Balloon descends in a garden belonging to the Mogul's Seraglio—the Mogul orders his Eunuchs to tell the strangers that he is the abstract of tyranny—after the Mogul has sufficiently amused himself with their fears, he dismisses them in safety—this F. was written by Mrs. Inchbald—it met with considerably more success than it deserved.

8. Citizen. Old Philpot = Parsons : Young Philpot = Palmer : Maria = Miss Farren.

12. Never acted there, Tancred and Sigismunda. Tancred = Bannister Jun. : Siffredi = Bensley : Osmond = Williamson : Sigismunda = Miss Woolery, her 1st app. :—with Guardian. Heartly = Williamson : Sir Charles Clackit = Parsons : Young Clackit = R. Palmer : Lucy = Mrs. Lloyd : Harriet = Miss Kemble, 1st app. there.

Aug. 2. Never acted, Noble Peasant. Leonard (the Noble Peasant) = Palmer : Earl Egbert (a cowardly braggart) = Parsons : Earl Walter (father to Harold and Edwitha) = J. Aikin : Adam Bell, Clym o' the Clough, &c. = Bannister, Brett, &c. : Harold

=Riley : Fool=Edwin : Anlaff (a Dane)=Gardener: Edwitha=Mrs. Bannister : Adela (her cousin) Miss George : Alice (their maid) = Miss Morris :— Anlaff had demanded Edwitha in marriage, and been refused—an engagement had ensued between the followers of Anlaff and those of Walter—Walter's party had gained the victory by the assistance of Adam Bell, &c., who are outlaws—Leonard had killed the brother of Anlaff, but had not claimed the victory—Egbert had spoiled the Dane of his arms—he pretends to have killed him—Leonard and Edwitha fall mutually in love—in the 2d act, Edwitha and Adela are walking in the skirts of a forest—Egbert joins them—they are alarmed by a cry that a wolf is coming—Egbert is frightened—Leonard kills the wolf—Egbert pretends to have killed him—Anlaff challenges the man who had vanquished his brother—Leonard forces Egbert to accept the challenge, and to lend him his armour—Leonard avows himself to be Leoline, Prince of the Britons—he and Anlaff fight—Anlaff is killed—Leoline marries Edwitha—this Opera in 3 acts was acted about 8 times—it is written quite well enough for an Opera, but does not add much to Holcroft's reputation as a literary composition—there are many improprieties in the dialogue—Adela's talking of Aristotle, Epictetus and Seneca, is a flagrant absurdity.

5. Mrs. Wells' bt. Never acted there, Isabella. Biron=Williamson : Villeroy=Palmer : Baldwin=J. Aikin : Isabella=Mrs. Wells, her 3d app. in Tragedy, and 2d in that part.

6. Summer Amusements, with Man of Quality. Lord Foppington=Palmer : Young Fashion = Wil-

liamson : Lory = Egan : Sir Tunbelly Clumsey = Wilson : Miss Hoyden = Young Lady.

10. Wilson's bt. Lionel and Clarissa — after which an Operatic Sketch in one act called — A Peep into Elysium, or Foote, Weston, and Shuter in the Shades. Foote = Bannister : Weston = Edwin : Shuter = Parsons : Wilson = Wilson : — he spoke Joe Haines' Epilogue on an Ass — with, never acted there, What d'ye call it? Squire Thomas = Parsons : Jonas Dock = Wilson : Kitty = Miss Morris.

13. Jewell's bt. Douglas. Douglas = Gentleman, 1st app. on any stage : Old Norval = Bensley : Glenalvon = Palmer : Lady Randolph = Mrs. Wells, 1st time.

18. Never acted, Lord Russel. Lord Russel = Palmer : Cavendish = Bannister Jun. : Bedford = Bensley : Charles the 2d = J. Aikin : Duke of York = Williamson : Lady Russel = Miss Woolery : Lady Margaret Russel = Miss Kemble : — this T. is very well written, particularly in the last scene between Lord Russel and his wife — and the former's parting speech to Cavendish — but there is a want of incident, which throws some degree of coldness over the whole — the scene between Charles the 2d and Lady Russel is highly censurable, as being utterly false in point of fact — Hayley attempts to exculpate the King at the expense of the Duke of York — Burnet, who was intimately acquainted with every thing relative to Lord Russel says — “ both the King and the Duke “ were fixed in their resolutions, but with this differ- “ ence, as Lord Rochester afterwards told me, that “ the Duke suffered some, among whom he was one, “ to argue the point with him, but the King would

“ not bear the discourse”—Charles Fox observes—“the brutal taunt, with which Charles the 2d accompanied his mitigation (if so it may be called) of Lord Russel’s sentence, shows his insensibility and hardness to be such, that in questions where right and feeling were concerned, his good sense seemed wholly to desert him”—In the preamble of the Act for reversing the attainder of Lord Russel, his execution is called a murder—(*Lord Russel’s Life*)—In the B. D. there are some very good observations on this play—but they are not written by the Editor of that work.

Aug. 19. For bt. of Parsons. Never acted there, Clandestine Marriage. Lord Ogleby = Parsons : Sterling = Wilson : Lovewell = Bannister Jun. : Sir John Melvil = Bensley : Canton = Baddeley : Brush = Palmer : Mrs. Heidelberg = Mrs. Webb : Miss Sterling = Mrs. Bates : Fanny = Miss Farren : Betty = Mrs. Bulkley :—with Foote, Weston and Shuter in the Shades—and Genius of Nonsense.

21. Lord Russel, 2d time, with, never acted, Hunt the Slipper. Winterbottom = Wilson : Billy Bristle (a shoemaker) = Edwin : Capt. Clement = Bannister Jun. : Glib = R. Palmer : Miss Winterbottom (Winterbottom’s sister) = Mrs. Webb : Maria (his daughter) = Miss Morris : Jenny = Mrs. Lloyd :—Capt. Clement and Maria are mutually in love—he engages Billy Bristle in his interest—a love letter to Maria is put into a Slipper—it is intercepted—as it is addressed to Miss Winterbottom, the Aunt considers it as addressed to her—she mistakes Billy Bristle for a lover in disguise—at the conclusion, Capt. Clement and Maria are united—this piece was

written by Knapp—it is quite good enough for a musical Farce—the author did not print it, but there is an Irish edition of it.

24. Edwin's bt. Goodnatured Man, and Deserter.  
26. For bt. of Bannister. Manager in Distress—  
Beggar's Opera reversed, and Medea and Jason.  
Macheath = Mrs. Wells.

Sep. 2. Palmer's bt. Never acted, Two Connoisseurs. Beril = Palmer : Careless = Bannister Jun. : Bijou = Wilson : Lord Seewell = J. Aikin : Cycle = Williamson : Varnish = Parsons : Lady Harriot and Lady Frances (daughters to Lord Seewell) = Miss Farren and Miss Kemble : Mrs. Bijou = Mrs. Webb : Joan = Mrs. Love :—this C. was acted 5 times—Cycle had formed a scheme for the benefit of the poor—in order to realize his plan, he wants to borrow £2000—he comes to town for that purpose—his reliance is on his two friends, Bijou and Beril—Bijou promises him £1000, but his wife gets £800 of the money for the purchase of a picture—the picture proves to be of no value—Beril has a favourite statue—it represents Alcestis dying in the arms of her husband—Beril, to supply the wants of Cycle, offers to sell the statue to Lord Seewell—who had bidden him 3000 guineas for it—his Lordship furnishes Cycle with the money—and gives Lady Harriot and Lady Frances to Careless and Beril—this is the best of Hayley's Comedies, but, like the others, it is deficient in plot and incident—the characters are well supported, and the dialogue is very neatly written.

6. Lord Russel, 5th time, with, never acted, Peeping Tom. Tom (a tailor) = Edwin : Mayor = Wilson : Harold (son to Earl Goodwin—in love with

Emma) = Bannister : Maud (wife to Tom) = Mrs. Wells : Mayoress = Mrs. Webb : Emma (daughter to the Earl of Mercia—in love with Harold) = Mrs. Bannister :—the Mayor wants to seduce Maud—he sends her a present of some wine in a hamper—on the approach of Tom, he conceals himself in the hamper—Tom takes the hamper to the Mayor's house—the Mayor is exposed—the Earl of Mercia lays a fine of 1000 marks on the city of Coventry—the women implore Lady Godiva, the Earl's wife, to intercede on their behalf—the Earl promises to remit the fine if Lady Godiva will ride through the city naked—she consents—the windows of the houses are to be fastened up, and no person of the male sex is to be seen on pain of death—Tom's curiosity is excited to the last degree—he contrives to get a peep—at the conclusion the Earl consents to the union of his daughter with Harold—this musical Farce was written by O'Keeffe—it is a poor piece—it was very successful at the Hay., but completely disliked at Liverpool — (*O'Keeffe*) — the most remarkable thing in it, is Tom's exclamation, when he has been told of Lady Godiva's intention—“Talk of a Coronation”—this excites great laughter and does not give offence, as the words are decent, tho' the idea that *must* be excited in every person's mind is as gross as any thing in our old Comedies—such is modern refinement!—Surly in Sir Courtly Nice says—“You may import what lewdness you will into the Commonwealth, if you wash it over with some fine name”—Lady Fidget, in the Country Wife, who is true game, but a great pretender to honour, is angry with her husband for saying he will

tell her the *naked* truth, and insists on his not using the word—Gibbon, through his whole history, but especially in the last volumes, displays a rage for indecency—and to the honour of his consistency, this is the same man, who is so prudish, that he dares not call Belisarius a Cuckold, because it is too bad a word for a *decent* historian to use. (*Porson.*)

Sep. 13. Lacy acted Hamlet—his 1st app. at Hay. (*Bills from Mr. Field.*)

---

### BATH 1783-1784.

Sep. 16. *Venice Preserved.* Belvidera = Mrs. Farren (late Miss Mansell) her 1st app. for 6 years :—she did not act after February.

17. *Merchant of Venice.* Nerissa = Mrs. Brown.

20. Mrs. Farren acted the Grecian Daughter.

Oct. 11. Jane Shore = Mrs. Simpson : Alicia = Mrs. Farren.

18. *Tom Thumb.* Grizzle = Blanchard.

Nov. 4. Never acted there, Mahomet. Alcanor = Brunton : Zaphna = Dimond : Mahomet = Browne : Palmira = Mrs. Simpson.

8. *Lord of the Manor.* La Nippe = Blanchard.

18. *Duenna.* Antonio = Blanchard.

20. *Count of Narbonne.* Theodore = Dimond : Countess = Mrs. Farren : Adelaide = Mrs. Simpson.

27. Mrs. Farren acted Lady Macbeth.

Dec. 2. Bold Stroke for a Husband. Don Julio = Dimond : Don Cæsar = Blisset : Vincentio = Blanchard : Olivia = Mrs. Simpson : Minette = Mrs. Didier.

20. Rivals. Fag = J. Brown : Lydia = Mrs. Brown.

23. Not acted 8 years, Earl of Essex. Essex = Dimond : Queen = Mrs. Farren : Rutland = Mrs. Simpson.

Jan. 10. Clandestine Marriage. Canton = Blanchard.

20. Castle of Andalusia. Spado = Blanchard : Don Scipio = Blisset :—with Who's the Dupe ? Dooley = Blisset : Gradus = Blanchard.

28. Distressed Mother. Orestes = Dimond : Andromache = Mrs. Simpson : Hermione = Mrs. Farren.

31. Way to keep him. Muslin = Mrs. Brown.

Feb. 3. St. Patrick's Day. Lieut. O'Connor = Blanchard.

4. Son in Law. Bowkitt = Blanchard.

10. Dimond's bt. Hamlet, and Three Weeks after Marriage. Sir Charles Racket (for that night) = = Dimond : Lady Racket = Mrs. Simpson :—£135.

17. Blanchard acted Flutter, and Skirmish, for his bt.

21. As you like it. Touchstone = Blanchard.

March 2. Mrs. Didier's bt. Funeral. Trim = Blanchard : Lady Brumpton = Mrs. Didier : Tattle-aid = Mrs. Brown :—£111.

4. Mrs. Brown's bt. Cymbeline. Cloten = J.

Brown : Guiderius = Blanchard : (he played several small parts in Tragedy)—with All the World's a Stage. Kitty Sprightly = Mrs. Brown :—£36.

13. Poor Soldier. Darby = Blanchard.

20. She wou'd and she wou'd not. Trappanti = Blanchard : Hypolita = Mrs. Didier : Viletta = Mrs. Brown.

April 27. Reparation. Loveless = Dimond.

May 19. For bt. of Mr. and Mrs. J. Brown. Lionel and Clarissa. Jessamyn = J. Brown : Jenny = Mrs. Brown :—with Man of Quality :—£25—they quitted the company before May 26—perhaps on the account of the failure of their second benefit—they were engaged at C. G. in Jan 1786.

29. All in the Wrong. Lady Restless = Miss Stanton.

July 17. Whitaker had a charitable benefit. Richard 3d = Meyler of this city :— he died in 1821 and had been many years printer of the Bath Herald.

The Company removed to Bristol June 7.

June 7. Blisset's bt. She wou'd and She wou'd not. Hypolita = Miss Stanton :—with Irish Widow. Kecksey = Blanchard : Sir Patrick = Blisset : Mrs. Brady = Miss Stanton :—£36.

14. Dimond's bt. Not acted 16 years, Revenge. Zanga = Browne : Alonzo = Dimond : Leonora = Mrs. Simpson :—with Three Weeks after Marriage :—£100.

July 12. Blanchard's bt. Cymbeline, and Lying Valet :—£84.

July 19. (Last night) Mrs. Keasberry's bt.

**Hamlet.** Ophelia = Mrs. Simpson, being her last app. on any stage:—£115.

Miss Stanton, afterwards Mrs. Goodall, made her 1st app. at Bath on April 17 in Rosalind.

---

## WILLIAM HAYLEY.

Hayley in 1784 published 5 plays—they were intended for a private theatre—they are all in 3 acts—the Comedies are in rhyme—but the rhyme is peculiarly easy and natural.

1. *Happy Prescription*, or the Lady relieved from her Lovers—Sir Nicolas Oddfish is very desirous that his niece, Selina, should marry—Sapphic, a poet, and Decisive, a critic, pay their addresses to her—she dislikes them, but does not know how to reject them, for fear of offending her uncle—Morley persuades Sapphic and Decisive, that a wife would be injurious to the poetry of the former, and to the health of the latter—at the conclusion, Morley and Selina are united—Hayley says this C. is founded on a real anecdote.

2. *Marcella*—see D. L. Nov. 7 1789.
3. *Two Connoisseurs*—see Hay. Sep. 2 1784.
4. *Lord Russel*—see Hay. Aug. 18 1784.

5. *Mausoleum*—Lady Sophia Sentiment is the widow of a City Knight—she has many virtues, but they are overclouded by one foible, that of seeming supremely refined—she builds a Mausoleum to the memory of her husband — she engages Rumble, Facil and Trope to write an Epitaph—she declares her determination never to leave off her mourning—but in the course of the play she marries Mr. Jasper, who is a relation of the deceased Sir Simon.

The *Happy Prescription* and the *Mausoleum* were never acted in a public theatre—they please in perusal, but are badly calculated for representation, as having very little plot and incident—Hayley says in his preface—“ the C. of the *Mausoleum* was written “ to laugh at the affectation of refined sentiment, “ and the affectation of pompous and pedantic ex-“ pression—I protest however against personal ap-“ plication, and declare that this ridicule is levelled, “ not at the great and respectable veteran in the field “ of literature, but at the nameless and servile herd “ of his awkward imitators ” — notwithstanding this protest, the mention of the pension, and some other circumstances, makes it very difficult to believe that Rumble was not meant for Dr. Johnson himself —Hayley’s conduct with regard to *Marcella* proves that he was not a man of the most scrupulous veracity.

In 1811 Hayley printed 3 Tragedies—2 of which have never been acted—his Preface is worth reading —his 3 plays are

1. *Eudora*—see C. G. Jan. 29 1790.

2. *The Viceroy*—many years before the play begins, Castro had married Isabel privately—he had stabbed her in a fit of jealousy, and killed her, as he supposed—he was afterwards appointed Viceroy of the Portuguese settlements in India—Isabel had recovered from her wound—had assumed the name of Constantia, and had followed Castro to Goa, where the scene lies—their son, Sylveyra, was at that time a youth—the Viceroy had become his patron—but Constantia had not given either her husband or her son the least hint that they were related—in the 4th act the Viceroy receives a wound which proves mortal—at the conclusion, Constantia tells him that she is Isabel, and that Sylveyra is their son——this is a moderate T.

3. *Heroine of Cambria*—Hayley says that in this play he has endeavoured to give a dramatic existence to one of the Cambrian bards, who fell martyrs to the barbarity of Edward the 1st—in the 1st scene, Clyfford, who is nephew to the King, acknowledges that he was much shocked at having been present at the massacre of the bards, and informs the King, that one of them, Llandorvin, had escaped by the contrivance of Gwendylen, who is his daughter—Mortimer, who is “made of sterner stuff,” brings Gwendylen before the King—the King treats her with lenity, and is even inclined to show favour to Llandorvin, when, after having been retaken, he is brought in as a prisoner—Llandorvin’s high spirit inflames the King’s anger afresh, and Llandorvin is again condemned to death—Clyfford had fallen in love with Gwendylen—in the 5th act, his zeal, in

favour of her and her father, carries him so far, that he raises a dagger to stab the King as he lies sleeping in his tent—the Queen enters, and seizes his arm—she wishes to skreen Clyfford—Clyfford avows his guilt, and rushes madly out—this scene does Hayley no credit—it puts one too much in mind of Pizarro—besides it is improbable, that Clyfford, who is represented as an amiable young man, should have attempted to assassinate his benefactor—more especially, as it is very far from clear that the King's death would have insured the bard's life—the Queen by her importunities extorts from the King the pardon of Llandorvin—at this moment Gwendylen enters—from her we learn that her father and Clyfford are killed—she dies herself—after having prophesied the destiny of the King, the Queen and their son—this is on the whole a good T.—the characters of Llandorvin and Gwendylen are peculiarly interesting—but the allusion to Gray's poem of the Bard in the 3d act is absurd—Gwendylen's last 2 speeches are contemptible, they are not prophecy, but history.

---

D. L. 1784-1785.

Sep. 23. Stratagem. Cherry = Miss Pope.  
25. Beggar's Opera. Macheath = Bannister, his 1st app. at D. L. for 3 years: Peachum = Moody:

Lockit = Baddeley : Filch = Suett : Polly = Miss Phillips : Lucy = Mrs. Wrighten.

30. Clandestine Marriage. Lord Ogleby = King.

Oct. 5. Mrs. Siddons acted Mrs. Beverley—when she came on the stage she was saluted with violent hissing, and with a cry of, off, off, intermixed with applause ; she attempted to speak, but could not be heard, and Kemble, indignant at the insults offered her, and conscious of her innocence, led her off the stage—this excited the vociferations of her friends for her return, and silence being at last obtained, she declared her innocence of what she was accused of—(namely, of having taken a large sum of money for acting for Digges' bt., who was distressed—and of having done the same by Brereton)—she was also vindicated by some very well written letters in the newspapers, signed Laertes, and supposed to be written by Kemble—she was however so much disgusted with being liable to such attacks from her public situation, that it was with difficulty she was prevailed on to continue on the stage. (*From Green-room 1790.*)

Lee Lewes in his Memoirs says—“ I am enabled “ (as I was in Ireland at the time and knew every “ particular) to throw some light upon as dark a “ transaction as ever was practised against innocence “ and merit, I mean the infamous combination carried “ on against Mrs. Siddons, which raised the opposition “ she met with at D. L. to the disgrace of that part of “ the audience, who were deceived into it, which were “ but few after all in comparison to her friends, who “ opposed them, and who on the 2d night silenced

“ them entirely—in the summer of 1783 she was  
“ engaged by Daly to perform a certain number of  
“ nights at Dublin ; at the conclusion, she wished to  
“ perform for the benefit of the Marshalsea prison,  
“ but being pressed for time by her engagement at  
“ Cork, and hoping to have that opportunity ano-  
“ ther season, she sent a sum of money to the con-  
“ ductors of the above prison, and had the thanks  
“ of the debtors, as well as an acknowledgement  
“ from the managers, in the public papers—in the  
“ summer of 1784 she was again engaged at Dublin  
“ —one morning as she was rehearsing Belvidera,  
“ Diggles, as he was standing for his part of Pierre,  
“ suddenly sunk down—it was no less than a para-  
“ lytic stroke, which deprived him of the use of  
“ one side ; he was taken from the theatre, and, I  
“ believe, never returned to it—Mrs. Siddons’ en-  
“ gagement was coming to a conclusion, and she was  
“ advertised for Cork a few days after ; in the mean  
“ time a person came to her and told her, it would  
“ be a charitable action in her, if she would perform  
“ in a benefit play for poor Diggles—her answer was,  
“ she was sorry there was but one night to spare,  
“ and for that she thought herself engaged in honour  
“ to play for the Marshalsea prison, as she had in-  
“ tended it the year before—the messenger had not  
“ been long gone before it struck her, that it would  
“ be more humane to play for this old unfortunate,  
“ she immediately dispatched a person to Diggles to  
“ say she would do so—he was thankful—the night  
“ and play were fixed—there was a good house—  
“ the next day, while preparing for her journey to

“ Cork, she received a note from Digges expressing  
“ his gratitude—at Dublin and afterwards at Cork  
“ there was some misunderstanding betwixt her and  
“ the manager—these little bickerings brought down  
“ many paragraphs upon her from the party, and,  
“ directly after, a paper war began to appear—she  
“ was accused of charging Digges £50 for playing at  
“ his benefit—and a paragraph appeared, calling on  
“ any one of her profession to stand forth and say  
“ if she had ever done a kind action—this was  
“ rather an unlucky challenge, for a few weeks be-  
“ fore, even in the city of Cork, out of 9 or 10 nights  
“ that she performed, 3 of them, to my knowledge,  
“ were without any emolument to herself—one for  
“ my benefit, one for F. Aikin of C. G., and one for  
“ the benefit of a poor house—I should have thought  
“ myself base indeed to have remained neuter at  
“ such a time, and I immediately published this cir-  
“ cumstance in several of the papers—should not  
“ Digges have had gratitude enough to have done  
“ the same? but tho’ called upon by many of Mrs.  
“ Siddons’ friends, he, for reasons best known to  
“ himself, kept an obstinate silence, and even suf-  
“ fered a rumour to prevail, that she had taken  
“ money from him, but had begged it might be kept  
“ a secret—at last, being closely pressed, a letter  
“ was sent, in which he owned, that she did play for  
“ him gratis—but that she had at first denied him—  
“ he died soon after”—Lee Lewes does not notice  
the report about Brereton, but Brereton himself is  
said to have exculpated Mrs. Siddons.

Oct. 9. Mrs. Siddons acted Lady Randolph.

11. Merry Wives. Falstaff = Lee Lewes : Ford = Smith : Slender = Dodd : Mrs. Ford = Miss Farren : Mrs. Page = Miss Pope.

12 and 19. Mrs. Siddons acted Isabella, and Eu-phrasia.

23 and 27. Mrs. Siddons acted Jane Shore, and Sigismunda.

28. Never performed, Deception. Wharton = Palmer : Vainlove = Dodd : Sir Henry Loft = Bensley : Harry Loft = Brereton : Lord Courtney = J. Aikin : Salter = Parsons : Clarissa = Miss Farren : Lady Betty Friendly = Miss Pope : Miss Salter = Mrs. Wilson :—the first act went off very well ; in the 2d the author fell into the error of introducing party politics—the rest of the play was languid and uninteresting—(*Public Advertiser*)—acted twice.

Nov. 3. Not acted 8 years, Earl of Warwick. Warwick = Smith : King Edward = Palmer : Lady Elizabeth Gray = Miss Kemble : Margaret of Anjou = Mrs. Siddons, 1st time.

4. Conscious Lovers, with, never acted, Spanish Rivals. Don Narciso de Medicis = Parsons : Don Gomez = Baddeley : Fernandez = Barrymore : Peter = Dodd : Barto = R. Palmer : Lucetta = Mrs. Wrichten : Roxella = Miss Phillips :—this musical F. is a very poor piece—the Rivals are Don Narciso and Fernandez—Roxella marries Fernandez.

15. Cato. Marcia = Mrs. Ward : Lucia = Miss E. Kemble.

17. Not acted 4 years, Zara. Osman = Smith : Lusignan = Bensley : Nerestan = Brereton : Chatillion = J. Aikin : Zara = Mrs. Siddons, 1st time :—she acted Zara again on the 24th.

19. *Cymbeline*. Posthumus = Brereton: Imogen = Mrs. Wells, 1st time

22. *Wonder*, with, 1st time, Arthur and Emmeline (altered from *King Arthur*). Arthur = Kemble:—see Oct. 19 1781.

Dec. 2. Never acted, the Carmelite. St. Valori = Smith: Montgomeri = Kemble: Lord Hildebrand = Palmer: Lord De Courci = J. Aikin: Gyfford (an old servant) = Packer: Matilda (the Lady of St. Valori) = Mrs. Siddons:—acted about 13 times—several years before the play begins, Hildebrand had assassinated St. Valori, as he supposed, on his return from the holy wars—he had gained possession of his domains in Normandy—St. Valori had recovered from his wounds, and had been taken captive by the Saracens—after his escape from captivity, he had assumed the dress of a monk of the Carmelite order—Matilda had appealed to King Henry the 1st—and the King had summoned Hildebrand to enter the lists against her champion—at the opening of the play, St. Valori and Hildebrand are shipwrecked on the Isle of Wight, where the scene lies, and where Matilda resides—Hildebrand had confessed the murder of St. Valori to the supposed monk—Matilda promises to relieve them—St. Valori discovers himself to Gyfford, but does not think it prudent to discover himself to his wife—Matilda had brought up Montgomeri as her page—in the 2d act, she tells him that he is her son, and that she means him to be her champion—St. Valori and Gyfford suspect that Montgomeri is Matilda's lover—Hildebrand is sincerely penitent—he refuses to receive any sustenance from Matilda, and dies—before his death, St.

Valori tells him that he is alive, and that he forgives him—in the 5th act, an explanation takes place between St. Valori and Matilda—and all ends happily—this is a very fair T.—the story is domestic, and therefore affecting—Cumberland has very properly interspersed the dialogue with many things characteristic of the times, but he should not have suffered Gyfford to talk about Phaeton—he professes to have contrived the fable, and addressed every feature of the principal character to Mrs. Siddons—he says that she played inimitably, and that Kemble exhibited one of the finest forms ever seen on the stage.

3. Not acted 11 years, Double Dealer. Maskwell = Palmer : Sir Paul Plyant = King : Brisk = Dodd : Careless = Brereton : Mellefont = Barrymore : Lord Froth = Suett : Lord Touchwood = Packer : Lady Froth = Miss Pope : Lady Plyant = Miss Farren : Lady Touchwood = Miss E. Kemble.

22. Never acted, Natural Son. Blushenly = Palmer : Jack Hustings (a country gentleman) = King : Major O'Flaherty = Moody : Sir Jeffery Latimer (father to Lady Paragon) = Baddeley : Rueful = Bensley : Dumps (his servant) = Parsons : David (an old servant to Sir Jeffery) = Wrighten : Lady Paragon (a young widow) = Miss Farren : Miss Phœbe Latimer (sister to Sir Jeffery) = Miss Pope :—acted about 10 times—Blushenly is the Natural Son of Mrs. Frances Latimer—she would never acknowledge him during her life time, but at her death she leaves him a handsome fortune—Sir Jeffery was in the secret of Blushenly's birth, and had brought him up—he wishes an union to take place between his daughter and Blushenly—Lady Paragon is in love

with Blushenly, of which she gives him broad hints—Blushenly, who considers himself as a foundling, does not think it right to avail himself of her partiality—Major O'Flaherty arrives from Flanders with the Will of Mrs. Frances Latimer—Blushenly has no longer any scruples about Lady Paragon, and the play ends with their union—Rueful turns out to be Blushenly's father—Miss Phoebe Latimer is in love with Blushenly—she rejects an offer of marriage from Jack Hustings, but at last is glad to accept it—this C. is very well written, but deficient in incident and comic spirit—Cumberland is partial to his play, and particularly to the character of Lady Paragon, which was acted by Miss Farren in an exquisite style—the Natural Son was revived at D. L. June 10 1794 with alterations by the author.

Jan. 6. Fair Quaker. Hatchway = Bannister : Binnacle = Suett : Arabella Zeal = Mrs. Wilson : Belinda = Mrs. Ward.

14. Mourning Bride, with Author—as before.

27. Maid of Honour, altered from Massinger by Kemble. Bertoldo = Palmer : Adorni = Kemble : Sylli (probably) = Suett : Fulgentio (probably) = R. Palmer : Gonzaga (probably) = J. Aikin : Camiola (the Maid of Honour) = Mrs. Siddons : Aurelia = Mrs. Ward :—acted 3 times—the names of the performers only were in the bill—the cast would have been stronger, if Kemble had acted Bertoldo—Ferdinand, the Duke of Urbin, had made proposals of marriage to Aurelia, the Dutchesse of Sienna—she had declined them—the Duke had surprised Sienna—Gonzaga, the general of the Dutchesse, had rallied his forces—besieged Ferdinand in Sienna—and re-

duced him to great distress—at the opening of the play, the Duke's Ambassadour implores the assistance of Roberto, the King of Sicily—the King refuses to assist him—but allows Bertoldo and some others to engage in the war as volunteers—Bertoldo is the King's natural brother—he and Camiola are mutually in love—but she will not marry him, as he is a Knight of Malta, and consequently bound to lead a single life—Fulgentio, the King's favourite—and Sylli, a foolish self-lover, are suitors to Camiola—Adorni, who is a gentleman, and who had been a follower of Camiola's father, is in love with her—she rejects all their offers—Gonzaga takes Bertoldo, &c. prisoners—the King of Sicily seizes on Bertoldo's patrimony—Gonzaga demands 50,000 crowns for his ransom—Camiola sends the money by Adorni, and requires Bertoldo to bind himself by contract to marry her—he does so—the Duke of Urbin is forced to surrender himself—the Dutchesse of Sienna falls in love with Bertoldo—he agrees to marry her—they set off for Sicily—Camiola demands justice of the King—she produces the contract—Aurelia resigns Bertoldo to Camiola—Bertoldo acknowledges his ingratitude to Camiola—Camiola expresses her determination to go into a nunnery—and conjures Bertoldo to reassume his order—Aurelia, at the time when she meant to marry Bertoldo, had obtained for him a dispensation from his vow—Kemble's alteration was not printed—the original play is a very good one—it was printed in 1632—it had been acted at the Phœnix in D. L.

Feb. 2. Mrs. Siddons' bt. Macbeth. Macbeth = Smith : Macduff = Brereton : Banquo = Bensley :

Witches = Parsons, Moody and Baddeley : Lady Macbeth = Mrs. Siddons :—with, not acted 12 years, the Guardian. Heartly = Bensley : Sir Charles Clackit = Parsons : Young Clackit = Dodd : Harriet = Miss Kemble : Lucy = Mrs. Wilson.

Mrs. Siddons' Lady Macbeth was a perfect piece of acting from beginning to end—what was before said of Mrs. Pritchard, in the murdering and banquet scenes, was strictly applicable to Mrs. Siddons—she read the letter particularly well, and with a most natural surprise, when she came to—“they made themselves—air,” &c.—nothing could be more impressive than her manner of saying—“Oh never shall sun that morrow see”—“Give me the daggers”—“My hands are of your colour”—“Are you a man?”—“You look but on a stool,” &c. &c.—her sleeping scene was equal to any thing ever seen on the stage.

In the scene in which the principal characters are assembled after the murder, Shakspeare has introduced Lady Macbeth in a manner highly suited to her ; but the players have long since removed this, as it seems her gross hypocrisy was apt to excite laughter—Garrick thought that even Mrs. Pritchard would be in danger of this, if she appeared ; and Macklin was of opinion that Mrs. Porter alone would have had influence enough with the audience to have escaped any improper behaviour—(*Davies*)—We may add that Mrs. Siddons might have restored this part of Lady Macbeth without running any hazard of a laugh ; and one cannot help wishing that she had done so, as nothing can be more unnatural than that Lady Macbeth should not make her appearance

at such a crisis—Davenant in his alteration retains Lady Macbeth in this scene.

The Dramatic Censor in 1770 says, that scarcely any degree of merit in the actress could save Zara (M. B.) when expiring, and the Mutes, from being laughed at—one may venture to affirm that no one ever laughed when Mrs. Siddons was dying as Zara.

Mrs. Siddons had wonderful command of herself on the stage—one night when she was acting Lady Macbeth at Brighthelmstone in 1809, Charles Kemble, who was Macbeth, threw the cup from him in the Banquet scene with such violence, that it broke the arm of a glass chandelier, which stood on the table, and sent it very near to Mrs. Siddons' face—if it had hit her it would have done her a serious injury—she sat as if she had been made of marble. (*Stanley.*)

Feb. 8. Never acted, Liberty Hall, or a Test of Good Fellowship. Young Rupee = Barrymore : Sir Ephraim Rupee (his father) = Suett : English = Bannister : Ap Hugh = Dodd : Lord Lofty = Stanton : Fidget = R. Palmer : Aurelia (daughter to Sir Ephraim) = Miss George : Lucy = Miss Phillips : Patience = Mrs. Wilson :—Young Rupee supposes his father to be dead—he leads a life of extravagance—he had seduced Lucy, the daughter of his steward under colour of a pretended marriage—at the conclusion, the marriage turns out to be a real one—Sir Ephraim is reconciled to his son—English marries Aurelia—Liberty Hall is the name which Young Rupee gives to his house—this Comic Op. in 2 acts was written by Dibdin—it is a poor piece.

21. Not acted 20 years, Fox. Volpone = Palmer :

Mosca = Bensley : Corbaccio = Parsons : Voltore = Bannister Jun. : Corvino = J. Aikin : Celia = Mrs. Inchbald from C. G. :—and afterwards Mrs. Ward :—acted 3 times—Garrick meant to have revived this play ; the parts were transcribed and delivered to the actors, but the acting of it was superseded by some means not known. (*Davies.*)

March 8. Othello. Othello = Kemble, 1st time : Iago = Bensley : Cassio = Bannister Jun. : Roderigo = Dodd : Brabantio = J. Aikin : Desdemona = Mrs. Siddons, 1st time : Æmilia = Mrs. Hopkins.

30. Dodd's bt. School for Scandal, and Schoolboy. Master Johnny = Dodd : Major Rakish = Parsons : Young Rakish = Palmer : Father Benedict = Baddeley : Lady Manlove = Mrs. Hopkins : Lettice = Mrs. Wilson.

31. Kemble's bt. Macbeth = Kemble, 1st time.

April 1. Mrs. Wrighten's bt. Not acted 20 years, (acted April 3 1773) Intriguing Chambermaid. Drunken Colonel = Moody : Oldcastle = Parsons : Goodall = Suett : Lettice = Mrs. Wrighten.

4. Miss Pope's bt. Double Dealer. Maskwell = Kemble, 1st time.

6. Miss George's bt. Confederacy. Brass = King : Corinna = Miss George.

9. Bannister Jun. acted Douglas.

11. Baddeley's bt. Beau's Duel. Ogle = King : Sir William Mode = Dodd : Careful = Baddeley : Capt. Bellmein = Bannister Jun. : Col. Manly = Palmer : Toper = R. Palmer : Mrs. Plotwell = Miss Farren : Emilia = Mrs. Brereton : Clarinda = Mrs. Ward.

12. Brereton's bt. Gamester, with High Life

below Stairs. Lovel = Bannister Jun. : Duke's Servant = Palmer : Sir Harry's Servant = Dodd : Philip = Baddeley : Kitty = Miss Pope.

14. Elfrida. Athelwold = Smith : Edgar = Brereton : Orgar = J. Aikin : Edwin = Packer : Elfrida = Mrs. Siddons, 1st time : Albina = Mrs. Brereton.

15. For the bt. of Mrs. Wells. Beggar's Opera. Capt. Macheath = Mrs. Wells :—with, never acted, Fool—the names of the performers only were in the bills—the cast was probably—Beaufort = Palmer : Pepper = Parsons : Paul (servant to Beaufort) = Bannister Jun. : Abbe = Baddeley : Laura (wife to Beaufort) = Mrs. Wells : Malapert (her woman) = Mrs. Wilson :—Laura pretends to be a Fool—her husband is disgusted with her—at the conclusion it appears that her folly was only assumed—this is a contemptible F. by Topham.

18. For bt. of Bannister Jun. Sons of Anacreon — Winter's Tale. Clown = Suett : Autolicus = Dodd : Florizel = Bannister Jun. : Perdita = Miss Bannister.

20. For the benefit of Suett, and R. Palmer. Never acted there, Manager in Distress—Way of the World. Witwou'd (for that night only) = King : Sir Wilful Witwou'd = Suett : Mrs. Marwood = Miss E. Kemble :—with, never acted there, Tailors. Francisco = Parsons : Abrahamides = Palmer : Tailors' Ladies = Mrs. Wrighten, Mrs. Wilson, &c.

25. Mrs. Ward's bt. Double Gallant, with Toyshop. Master = Kemble :—other characters — R. Palmer—Suett—Mrs. Wilson, &c.—the Gentleman's Magazine says Bon Ton was the Farce on this evening.

27. Not acted 4 years, Earl of Essex. Rutland =

Miss E. Kemble: Nottingham = Mrs. Ward:—rest as before—with, never acted, Humourist. Dabble (a dentist) = Bannister Jun. : Sir Anthony Halfwit = Parsons: Frolick = Baddeley : Mrs. Matadore = Mrs. Hopkins : Mrs. Meddle = Mrs. Wilson : Diana = Mrs. Ward:—this F. was written by Cobb—it was acted with more success than it deserved—it was never printed, and the Manuscript was burnt with the theatre in 1809—Cobb wrote about 24 dramatic pieces—if the whole of them had been burnt, the loss would not have been very great.

30. For bt. of Mrs. Siddons. As you like it. Touchstone = King : Jaques = Palmer : Orlando = Brereton : Adam = Moody : Amiens = Williames : Oliver = Packer : Duke Sen. = J. Aikin : Rosalind Mrs. Siddons, 1st time : Celia = Mrs. Wilson : Audrey = Mrs. Wrighten :—Mrs. Siddons contrived a dress for Rosalind, which was neither male nor female—for this she was ridiculed in the papers—and very deservedly—she had it entirely at her option to act Rosalind, or not to act Rosalind—but when she determined to act the part, it was her duty to dress it properly—Mrs. Siddons did not add to her reputation by her performance of Rosalind; and when Mrs. Jordan had played the character, few persons wished to see Mrs. Siddons in it.

May 3. For bt. of Dignum, and Mrs. Wilson. Recruiting Officer. Brazen = Dodd : Sylvia = Mrs. Wilson, 1st time : Melinda = Mrs. Ward : Rose = Mrs. Brereton :—with Flitch of Bacon. Tipple = Suett.

9. Lee Lewes acted Brush, and Deaf Lover, for his bt.

10. Theatrical Fund. Macbeth, and Bon Ton.

24. Mrs. Bellamy's bt. Braganza. Velasquez = Smith : Braganza = Brereton : Duchess = Mrs. Yates, for that night only:—Mrs. Bellamy in the course of the evening will attempt to return her thanks in a short address—when it came to the point, Mrs. Bellamy was too much frightened to speak the address, and Miss Farren spoke it—Mrs. Bellamy herself added some few words in prose.

Mrs. Bellamy's Memoirs were lately published—they had excited a considerable interest in her favour.

26. Committee, and Author. (*Bills from Mr. Woodfall.*)

Mrs. Siddons in the course of the season had acted Mrs. Beverley *about* 5 times—Lady Randolph 3—Isabella 3—Grecian Daughter 3—Jane Shore 2—Sigismunda 2—Margaret of Anjou 3—Calista 1—Zara in Zara 2—Belvidera 3—Zara in M. B. 3—Lady Macbeth 10—Desdemona 3—Elfrida 2—Rosalind 4—Camiola 3.

The Dramatic Censor in 1770 says Mrs. Bellamy trod close on the heels of Mrs. Cibber, and had the more amiable countenance of the two, tho' it was not marked with so much sensibility—her person tho' small was very satisfactory, and her expressions of rapture beyond any thing we have ever heard—her chief fault was a strong taint of the old titumti utterance—she acted well in Desdemona—Marcia—Athanais—Leonora (Revenge)—Almeria and Andromache—and badly in Lady Townly and Constance—in Cordelia she looked the part well, but toned the words sadly—in Calista she wanted consequence, but supported the tender parts well—in Belvidera

she was very inferiour to Mrs. Cibber, where deep and violent feelings occur, but from her amorous glow of features and expression she excelled in the passages of conjugal affection—her madness was preferable to Mrs. Cibber's as being more disengaged—what is said of Belvidera, is applicable to Monimia, as to the comparative merit of the two actresses—Mrs. Bellamy came nearer Comedy than her great competitor, but never deserved much praise in that line. (D. C.)

Chetwood in 1749 says—“ Miss Bellamy is a “ young and amiable actress—she has a most im-“ proving genius, and therefore it will be no wonder “ if she should soon reach the top of perfection—she “ has lately left this kingdom to the regret of all “ lovers of the drama”—O'Keeffe says that the acting of Mrs. Bellamy gave him great delight—that she was very beautiful, had blue eyes, and was very fair—Mrs. Bellamy in the latter part of her life went off greatly in her acting, and consequently could not get an engagement, but her distresses arose chiefly from her extravagance—she died in 1788.

Mrs. Bellamy's Apology for her Life came out in 1785, it was at that time read with great avidity ; and it is certainly entertaining ; but in a theatrical point of view, it is of no great use, as she is very far from correct, and seldom gives a date—she furnished Bell the bookseller with what materials she could—Bell seems to have put them into the hands of Alexander Bicknell, who, in the titlepage of his Patriot King, 1788, calls himself the author of Mrs. Bellamy's Life—he *ingeniously* worked up his materials into 5 small vols.—to which a 6th was afterwards

added—in the last vol. Mrs. Bellamy says—“ the frequent mistakes which I find I have made in the chronology of my theatrical anecdotes, will I hope be imputed to my reciting of them entirely from memory; and the deviation I trust will be excused, as the incidents themselves, tho' perhaps erroneous in point of time, are real facts—and if I were now to set about correcting dates, I fear it would only be productive of greater mistakes—I have received some corrections on this head from Mr. Wilkinson manager of the York company, but for the reason just given, I cannot avail myself of them.”

What she says about real facts is not always true.

*Mrs. Bellamy's characters—selection only.*

C. G. 1742. Miss Prue for Bridgewater's bt.

1744-1745 engaged—Monimia—Aspatia in Maid's Tragedy—Celia in Volpone—\*Blanch in Papal Tyranny—Arsinoe in Mariamne—Anne Bullen.

Dublin 1745-1746. Lavinia in Fair Penitent—Cleopatra in All for Love.

1746-1747. Doris in *Æsop*.

C. G. 1748-1749. Belvidera—Marcia in *Cato*—Imoinda—Indiana—Leonora in *Revenge*—Alicia—Athanaïs—Elaria in *Emperor of the Moon*—Almeyda in *Don Sebastian*—\*Volumnia in *Thomson's Coriolanus*—Lady Fanciful—Eudocia in *Siege of Damascus*—Statira—Lady Froth—Lady Percy.

1749-1750. Juliet—Calista—Almeria in *M. B.*

D. L. 1750-1751. Cordelia—Amanda in Love's last Shift—Mrs. Sullen—Eltruda in Alfred.

1751-1752. Selima in Tamerlane — Ismena in Phædra—Andromache — Lady Jane Gray — Sigismunda—\*Eugenia in ditto—Desdemona—Rutland.

1752-1753. \*Erixene in Brothers.

C. G. 1753-1754. \*Fulvia in Constantine—Jane Shore.

1754-1755. Lætitia in O. B.—Narcissa in Love's last Shift—Eurydice in OEdipus—\*Virginia in Appius—Alzira in ditto.

1755-1756. Zara in ditto — Octavia in All for Love—\*Lucinda in Englishman returned from Paris.

1757-1758. Lady Macbeth—Mariamne in ditto—Cleopatra in All for Love—Perdita in Sheep-shearing—Lady Randolph—Anna Bullen in Virtue Betrayed—Constance.

1758-1759. \*Cleone in ditto—Lady Betty Modish —Elvira in Spanish Fryar.

S. A. Dublin 1760-1761. Mandane in Orphan of China—Mrs. Oakly.

C. G. 1761-1762. Estifania.

Edinburgh 1764. Lady Brumpton—Widow Belmour.

C. G. 1764-1765. Millamant—Veturia in Thomson's Coriolanus—Lady in Comus—Miss Biddy in Miss in her Teens—Berinthia in Relapse.

1765-1766. Lady Townly—Portia in J. C.—Mrs. Loveit in Man of the Mode—Queen Mary in Albion Queens.

1766-1767. Zara in M. B.—Celia in Humorous Lieutenant—Roxana.

1767-1768. Lady Alton in E. M.—Mrs. Lovemore.

1769-1770. Arpasia in *Tamerlane*—Isabella in *M. for M.*—Isabella in ditto.

\* *Originally.*

William Brereton did not act after this season—he went to Dublin in 1785—when a malady, not easily accounted for, impeded his performances and deprived him of his reason—he lived in an insane state till 1787—(*Thespian Dictionary*)—Brereton was for many years little more than a walking gentleman—one degree better than Cautherley—latterly Mrs. Siddons inspired him, and he acted better.

Mrs. Yates' last appearance on the stage was for Mrs. Bellamy's benefit, but not intentionally so; for Mrs. Crawford told my friend Mr. Simons, that she and Mrs. Yates had formed a plan to act together in the same Tragedies in opposition to Mrs. Siddons; but this plan was not put into execution owing to Mrs. Yates' illness—she died in 1787—she was engaged at Edinburgh in 1785—on her return she acted Margaret of Anjou at York April 26th—this was her last performance, but one; and on that night she acted as well as Wilkinson had ever seen her.

The Dramatic Censor in 1770 observes, that a good person, regular, but haughty features, and a powerful voice, carried her well through rage and disdain; but that she was deficient in the tender feelings, and hurried the forcible ones to too great a degree of violence—she had not a trace of Comedy about her—in Lady Townly she was merely a fifth act Lady—Desdemona and Monimia were not suited

to her—in Imogen she had great merit, but wanted an essential innocence—in Calista she happily conveyed the pride and violence of the character, but was deficient in the pathetic parts.

Davies says that she was an actress whose just elocution, noble manner, warm passion and majestic deportment had excited the admiration of foreigners, and fixed the affection and applause of her own countrymen.

Wilkinson speaks of her elegance and various excellencies, and adds that her Margaret of Anjou stood as much unrivalled as Mrs. Siddons' Zara.

Mrs. Yates and Mrs. Crawford were for several years the two great Tragic actresses, and the opinion of the public was divided as to their comparative merit—no person has ventured on Mrs. Yates' grand part of Medea, except Mrs. Pope once for her benefit—Mrs. Yates acted the scene with Gloster in Jane Shore as well as Mrs. Siddons—she was great in Lady Macbeth—Constance—Mandane in Cyrus, &c.

*Mrs. Yates' characters.*

D. L. 1753-1754. As Mrs. Graham—\*Marcia in Virginia—Jane Shore.

1754-1755. Ismena in Phædra and Hippolitus—Emilia in Man of the Mode—Hermione in D. M.

1755-1756. No new character — perhaps not engaged.

1756-1757. As Mrs. Yates—Alcmena in Amphitryon—Queen in Spanish Fryar—Lady Townly.

1757-1758. \*Sandane in *Agis*—Mrs. Marwood  
—\*Harriet in *Upholsterer*—Zara in ditto.

1758-1759. Cleopatra in *Antony and Cleopatra*  
—Mrs. Sullen—\*Mandane in *Orphan of China*.

1759-1760. Miranda in *Woman's a Riddle*—Rut-  
land—Lady Randolph—\*Mrs. Lovemore—\*in Mar-  
riage a-la-Mode—Calista — Monimia — Belvidera—  
Mrs. Conquest in *Lady's last Stake*.

1760-1761. Rosalind—Constance in *King John*  
—Almeria in *M. B.* — \*Emmeline in *Edgar and*  
*Emmeline*.

Summer of 1761. \*Belinda in *All in the Wrong*.

1761-1762. Jacintha in *S. H.*—Anne Bullen in  
*Henry 8th*—\*Araminta in *School for Lovers*—Vio-  
lante in *Wonder*—Lady Lurewell in *Constant Couple*.

1762-1763. Lady Jane Gray—Zaphira in *Barba-  
rossa*—Julia in *Two Gentlemen of Verona*—\*Mrs.  
Knightly in *Discovery*.

1763-1764. Bellario in *Philaster*—Indiana in *C. L.*  
—Sylvia in *R. O.*—Clarinda in *S. H.*—Imogen—  
Horatia in *Roman Father*—Desdemona.

1764-1765. \*Lady Frankland in *Platonic Lady*  
—\*Clarissa in *Choice*—Cordelia—Perdita.

1765-1766. Arpasia in *Tamerlane* — Andro-  
mache in *D. M.*—Fidelia in *Plain Dealer*—in *Heroic  
Love*—probably Chruseis—Cleopatra in *All for Love*.

1766-1767. \*Margaret of *Anjou* — \*Medea —  
\*Dido in ditto—Roxana—in *False Friend*—probably  
Leonora.

C. G. 1767-1768. Palmira in *Mahomet* — Lady  
Macbeth—Queen in *Hamlet*.

1768-1769. Countess of *Salisbury* — \*Mandane  
in *Cyrus*—\*Electra in *Orestes*—Imoinda.

1769-1770. Amelia in English Merchant—\*Sophia in Brothers—\*Ismena in Timanthes—Statira—Portia in M. of V.

1770-1771. Isabella in M. for M.—Mrs. Oakly—\*Clementina in ditto—Mrs. Cadwallader.

1771-1772. \*Zobeide in ditto—Ximena in ditto—Eudocia in Siege of Damascus—Isabella in ditto—Viola in Twelfth Night.

1772-1773. } Mrs. Yates was not engaged in Lon-  
1773-1774. } don—she acted \*Zulima in the Prince of Tunis at Edinburgh in June 1773.

D. L. 1774-1775. \*Duchess of Braganza.

1775-1776. Octavia in All for Love.

1776-1777. \*Semiramis in ditto—\*Berinthia in Trip to Scarborough.

1777-1778. \*In Roman Sacrifice —\*Edwina in Battle of Hastings.

1778-1779. She spoke the Monody on Garrick, but did not act any new character.

1779-1780. \*Zoraida in ditto.

C. G. 1780-1781. \*Thamyris in Siege of Sinope—\*in Second Thoughts are Best.

1781-1782. Lady Allworth in New Way to Pay Old Debts.

1782-1783. Grecian Daughter.

1783-1784—1784-1785. Not engaged.

\* *Originally.*

Lee Lewes was never engaged at D. L. or C. G. after this season—it does not exactly appear what

became of him on his leaving of D. L.—in April 1788 he sailed for India with a view of extricating himself from his pecuniary embarrassments—he remained there till 1789—on April 7th 1790 he acted Buck at C. G. for Edwin's bt.—and again on May 18th for Hull's bt.—in 1792 he engaged under Stephen Kemble at Edinburgh—on June 24 1803 he had a benefit at C. G.—he died soon after.

The Memoirs of Charles Lee Lewes, in 4 small vols. were published in 1805—they are said in the titlepage to have been written by himself, but they were published by his son—they contain some little valuable information, but they are on the whole an abominable catchpenny—Lee Lewes fills the first 2 vols. with circumstances relative to himself and others, mostly, in country companies—at the beginning of the 3d vol. he carries his readers, *per saltum*, to Edinburgh, and gives some account of the Scottish Stage—passing over in silence all that happened to him during his engagements in London—this is perhaps the most material omission to be found in any biographical work—the last two vols. are chiefly filled with a detail of the disputes about the Edinburgh theatre.

*Lee Lewes' characters—selection only.*

C. G. 1763-1764. Bardolph in Henry 4th part 1st—he acted small parts in Tragedy and Comedy for some years—he says himself that he was chiefly engaged as second Harlequin to Woodward.

1770-1771. Woodward was gone to Edinburgh, and Lee Lewes succeeded him as principal Harlequin—Lord Bawble in Country Madcap—Squire Groom—Prattle in Deuce is in him—Marplot.

1772-1773. Bertram in All's well—\*Chapeau in Cross Purposes—Jack Meggot—Cloten—Lord Trinket—\*Young Marlow—Gratiano in M. of V.—Young Fashion in Man of Quality—Lofty in Good-natured Man—Scribble in Polly Honeycombe.

1773-1774. Col. Lambert in Hypocrite—Roderigo—Poins—Jeremy in Love for Love.

Liverpool 1774. Mizen in Fair Quaker—Abel in Committee—Revell in Note of Hand—Lorenzo in Spanish Fryar—Sir Novelty Fashion in Love's last Shift—Trim in Funeral—Martin in Neck or Nothing—Lord Foppington in Man of Quality.

C. G. 1774-1775. Ramilie in Miser—Count Basset—\*Bussora in Romance of an Hour—Osrick—\*Fag in Rivals—Young Wilding in Lyar—\*Justice Credulous in St. Patrick's Day.

Liverpool 1775. Lying Valet—Jack Nightshade in Choleric Man—Phocion in Grecian Daughter—Prince of Wales—Sir Anthony Absolute—Clown in Winter's Tale—Sir Gilbert Wrangle in Refusal—Parolles.

C. G. 1775-1776. Witling in Refusal—Stephano in Man's the Master—Flash in Miss in her Teens—Young Clackit in Guardian—William in Way to keep him—Mask in Musical Lady—Brisk in Double Dealer—Sir John Restless—Kecksey in Irish Widow—Mercury in Amphitryon.

Liverpool 1776. Dupely in Maid of the Oaks—

Lord Minikin in Bon Ton with the Prologue—Jack Stocks in Lottery—Sir Macaroni Vertu in Peep behind the Curtain—Maclaymore in Reprisal—Spat-ter in English Merchant—Doxley in Spleen—Scrub.

C. G. 1776-1777. \*Rantwell in News from Par-nassus—Witwou'd—Duke's Servant in High Life—Sparkish in Country Wife—\*Dashwould in Know your own Mind—Clown in Twelfth Night—Young Philpot—Don Quixote—Captain Savage in School for Wives—Sir George Hastings in Word to the Wise—Capt. Brazen.

Liverpool 1777. Mercutio—Dr. Druid in Fashion-able Lover—Trimwell in Hotel—Sir Andrew Ague-cheek—Margin in Bankrupt—Torrington in School for Wives—Slender in Falstaff's Wedding—Hum-phry Gubbin—Mad Welchman in Pilgrim—Jerry Sneak.

C. G. 1777-1778. Razor in Upholsterer—Buck in Englishman in Paris—Marcourt in Man and Wife—Trappanti—Tom in Conscious Lovers—Lissardo—Clodio in Love makes a Man.

1778-1779. Col. Feignwell — Younger Wou'dbe in Twin Rivals—Cloten—\*Cameleon in Invasion—Commodore Flip in Fair Quaker—Rigidum Funnidos.

1779-1780. Bobadill—\*Meadows in Deaf Lover—\*Flutter in Belle's Stratagem—Sir Amorous Vain-wit in Woman's a Riddle—Mad Scholar in Pilgrim.

1780-1781. Lucio in M. for M. — Sir Harry Beagle.

1781-1782. \*Squire Turnbull in Duplicity—\*Lord Sparkle in Which is the Man—\*Grog in Po-sitive Man—Young Cash in Wife's Relief—\*Davy

Dangle in Walloons—Vane in Chapter of Accidents  
—Jonas Dock in What d'ye call it?—General Savage  
in School for Wives.

1782-1783. In Wishes — probably Harlequin—  
\*Welford in Capricious Lady.

D. L. 1783-1784. Touchstone—Falstaff in Merry  
Wives—Copper Captain—\*Col. Quorum in Repara-  
tion—Tattle—Aspin in Love in a Veil.

1784-1785. Brush in Clandestine Marriage.

\* *Originally.*

---

C. G. 1784-1785.

Sept. 24. Not acted 10 years, Musical Lady.  
Young Mask = Bonnor : Old Mask = Quick.

27. Farren made his first app. at C. G. in  
Othello.

28. Mrs. Bates acted Catharine.

Oct. 1. Conscious Lovers. Young Bevil = Farren :  
Tom = Lewis, 1st time : Myrtle = Wroughton : Sea-  
land = Clarke : Cimberton = Quick : Indiana = Miss  
Younge : Phillis = Mrs. Bates, 1st time :—in con-  
sequence of the vacancy made by Lee Lewes' leaving  
of this theatre, Lewis gradually threw himself into a

very different line of acting from what he had been used to.

6. Not acted 12 years, Hypocrite. Dr. Cantwell = Aikin : Col. Lambert = Lewis : Darnley = Wroughton : Seyward = Farren : Sir John Lambert = Hull : Mawworm = Edwin : Charlotte = Mrs. Abington : Lady Lambert = Mrs. Bates : Old Lady Lambert = Mrs. Webb.

18. Not acted 5 years, Cymbeline. Posthumus = Henderson, 1st time : Jachimo = Wroughton, 1st time : Belarius = Clarke : Pisanio = Hull : Cloten = Quick, 1st time : Imogen = Miss Younge.

25. Romeo and Juliet. Romeo = Holman, 1st app. on any stage : Mercutio = Lewis : Capulet = Clarke : Friar Lawrence = Hull : Juliet = Miss Younge : Nurse = Mrs. Pitt :—a good and appropriate address was spoken by Hull, mentioning Holman as a young Oxonian—he was very well received.

29. Aerostation, or the Templar's Stratagem. Quarto (a retired bookseller) = Quick : Mineall (a Templar) = Bonnor : George Gordon (nephew to Quarto—in love with Sophia Harland) = Davies : Dawson (his servant) = Wewitzer : Scrip = Wilson : Widow Grampus = Mrs. Webb : Sophia Harland (in love with George Gordon) = Miss Ranoe : Kitty (her maid) = Mrs. Morton :—Quarto intends to marry the widow—George Gordon wishes to prevent the match—Mineall suggests that Dawson should assume the character of a German Baron, and make love to the widow—she prefers him to Quarto—Quarto breaks off his intended marriage—and gives his nephew an estate—Dawson discovers himself, and

the piece ends with the union of George and Sophia —this is a poor F. by Pilon—much is said about balloons, for which there was at that time a rage.

30. Not acted 16 years, (acted April 27 1773)  
 Henry 4th part 2d. Falstaff=Henderson : King = Aikin : Prince of Wales = Wroughton : Prince John = Farren : Archbishop of York = Clarke : Chief Justice = Hull : Shallow = Wilson : Silence = Quick : Poins = Bonnor : Pistol = Kennedy : Mrs. Quickly = Mrs. Pitt : Doll Tearsheet = Miss Platt.

Nov. 3. Bonnor acted the Lyar.

4. Tamerlane. Bajazet = Aikin.

10. Merchant of Venice, and Love a-la-Mode—  
 Johnstone acted Sir Callaghan, 1st time.

11. Way of the World. Mirabell = Wroughton : Fainall = Farren : Witwou'd = Lewis : Petulant = Bonnor :—their 1st app. in those characters—Waitwell = Quick : Sir Wilful Witwou'd = Wilson : Millamant = Mrs. Abington : Mrs. Marwood = Mrs. Bates, 1st time : Lady Wishfort = Mrs. Webb, 1st time : Mrs. Fainall = Mrs. Inchbald : Foible = Mrs. Morton.

12. Macbeth. Macbeth = Holman, 1st time : Lady Macbeth = Miss Younge.

16. Never acted, Fontainbleau, or Our way in France—the cast seems to have been—Lackland = Lewis : Lapoche (a tailor) = Quick : Sir Shenkin ap Griffin (fond of the Turf) = Edwin : Sir John Bull (a rich citizen) = Wilson : Col. Epaulette = Wewitzer : Henry = Johnstone : Lord Winlove = Davies : Rosa (sister to Henry) = Mrs. Bannister : Lady Bull = Mrs. Webb : Miss Dolly Bull = Mrs. Wilson, or Mrs. T. Kennedy : Mrs. Casey (an innkeeper) =

Mrs. Kennedy : Celia (sister to Sir Shenkin) = Miss Wheeler : Nannette (servant to Lapoche) = Mrs. Martyr : — with Citizen. Old Philpot = Quick : Young Philpot = Bonnor : Maria = Mrs. T. Kennedy, 1st night of her appearing at C. G. :—Fontainbleau was acted 16 times—Henry had fought with Lord Winlove on his sister's account, and killed him as he supposed—he makes his escape to France —Lackland is a gentleman who had spent his fortune, and who lives by his wits—Miss Dolly Bull agrees to run off, first with Epaulette, and then with Sir Shenkin—one of them goes for his pumps, and the other for his boots—in the mean time Lackland carries her off, and marries her—Lord Winlove and Henry marry Rosa and Celia—this is a pretty good Op. by O'Keeffe—Lewis had a dislike to play in a musical piece, and a partiality for gay dress, but the applause which he received in Lackland, reconciled him to his ragged coat—Edwin took it into his head that Quick had a better part than himself—this threw him into such an ill humour with O'Keeffe, that O'Keeffe during the rehearsals, by Harris' advice, kept out of Edwin's sight as much as he could, but when Edwin had played the character, his success was so decisive, that he was the first to thank the author—(*O'Keeffe*)—in the Irish edition of Fontainbleau, Sir Shenkin speaks in the Welch dialect, but as this did not suit Edwin, O'Keeffe changed the part to Squire Tallyho.

29. Grecian Daughter. Mrs. Crawford's 2d app. this season.

30. Not acted 10 years, Lying Valet. Sharp = Quick : Kitty Pry = Mrs. Inchbald.

Dec. 3. Wonder. Felix = Holman, 1st time : Lissardo = Edwin, 1st time : Violante = Miss Younge, 1st time (at C. G.) : Flora = Mrs. T. Kennedy, 1st time.

4. Not acted 8 years, Mock Doctor. Gregory = Edwin, 1st time : Dorcas = Mrs. Webb.

13. (and 23) Barbarossa. Achmet = Holman, 1st time : Barbarossa = Aikin : Othman = Clarke : Sadi = Hull : Zaphira = Mrs. Crawford : Irene = Miss Ranoe, 1st time.

14. Never acted, Follies of a Day. Count Almaviva = Lewis : Figaro (his servant) = Holcroft : Antonio (a drunken gardener) = Edwin : Don Guzman = Quick : Dr. Bartholo = Wilson : Basil = Wewitzer : Page = Mrs. Martyr : Susan (woman to the Countess) = Miss Younge : Countess = Mrs. Bates : Marcelina = Mrs. Webb : Agnes (daughter to Antonio) = Miss Wewitzer :—acted about 29 times—this C. is a sequel to the Spanish Barber—it begins on the day in which Figaro and Susan are to be married—the Count's love for the Countess had abated—he wants to seduce Susan—Marcelina sues Figaro for a marriage contract—Figaro turns out to be the son of Dr. Bartholo and Marcelina—at the conclusion he marries Susan —this is on the whole a good C.—but that part of it which concerns Marcelina is dull—on the 2d and subsequent nights Bonnor played Figaro—the Follies of a Day was reduced to 3 acts at D. L. Nov. 7 1789—it then became an excellent after-piece—In 1784 the Marriage of Figaro by Beaumarchais came out at Paris with astonishing success—Holcroft no sooner received notice of this piece than he formed the resolution of going to France to procure a copy of it—

on his arrival in Paris in Sep., he found greater difficulty in the accomplishment of his design than he expected—the Comedy had not been printed, and a Manuscript copy was not to be obtained, as the Managers of the French theatre had carefully prevented any copies from getting abroad—the only resource now remaining was to commit it to memory—for this purpose Holcroft and a friend went to the theatre 8 or 9 times successively, till they brought away the whole with sufficient exactness—Holcroft furnished the plot, incidents, entrances and exits—and gave some other occasional hints ; the remainder was the work of a young Frenchman his friend—after it was brought to England and received by Harris, it was translated, cast, copied, re-copied, studied, and in one of its longest parts re-studied, and played in little more than a month.

28. *Busy Body.* *Miranda* = Mrs. T. Kennedy.

30. *Mrs. Crawford* acted *Lady Randolph.*

Jan. 8. *Oroonoko.* *Oroonoko* = Pope, 1st app. : *Aboan* = Aikin : *Daniel* = Quick : *Blandford* = Hull : *Imoinda* = Miss Younge : *Charlotte Welldon* = Mrs. Bates : *Widow* = Mrs. Webb :—this was the original play—Dr. Hawkesworth's alteration has seldom or never been acted at C. G.

12. *Richard the 3d.* *Richard* = Holman, 1st time : *Queen* = Mrs. Bates.

19. *Venice Preserved.* *Jaffier* = Pope, his 3d time of acting : *Pierre* = Henderson, 1st time : *Belvidera* = Mrs. Crawford.

Feb. 4. *Orphan.* *Castalio* = Pope, 1st time : *Chamont* = Holman, 1st time : *Polydore* = Farren : *Acasto* = Clarke : *Monimia* = Miss Younge.

7. Never acted, the Blacksmith of Antwerp. Otho = Edwin : Jacob = Quick : Quintin Matsys = Farren : Van Dipembeck (father of Albert and Adela) = Wilson : Albert = Davies : Van Dunderman = Wewitzer : Jaquelette (maid to Adela) = Mrs. Wilson : Adela = Mrs. Inchbald :—(*O'Keeffe*)—acted twice—this is a moderate F. by O'Keeffe—it was revived at D. L. Oct. 3 1816, when it was again acted twice—O'Keeffe tells us in his Prologue that this piece is founded on a real fact—Quintin Matsys, a Blacksmith of Antwerp, having been refused the daughter of a man who had determined to marry her to a painter, turned painter himself, and by his merit in that line obtained the woman with whom he was in love—his picture of the Two Misers is still to be seen in Windsor Castle—In the Farce, Matsys returns to Antwerp after an absence of 9 years, just as Adela is going to be married to Van Dunderman — Otho, the servant of Matsys, having obtained possession of the picture of the Two Misers, passes himself on Van Dipembeck as the painter of it—in this he is assisted by Jacob—their plot is discovered, and Matsys marries Adela.

8. Careless Husband. Lady Easy = Mrs. Bates, 1st time.

15. Holman's bt. Hamlet. Hamlet = Holman, 1st time : Osrick = Bonnor : Ophelia = Mrs. Bannister.

21. Critic, 1st time at C. G. and for that night only—Quick—Farren—Bonnor—Wewitzer—Davies—Mrs. Webb—Mrs. Wilson—the cast was probably—Puff = Bonnor : Sir Fretful = Quick : Sneer = Farren : Dangle = Davies : Don Ferolo = Wewitzer:

Tilburina = Mrs. Wilson : Mrs. Dangle = Mrs. Webb.

28. Not acted 6 years, Siege of Damascus. Phocyas = Pope, 1st time : Eumenes = Hull : Caled = Henderson, 1st time : Abudah = Farren : Daran = Thompson : Eudocia = Miss Younge, 1st time.

March 3. Not acted 10 years, Phædra and Hippolitus. Theseus = Henderson, 1st time : Hippolitus = Holman, 1st time : Lycon = Aikin, 1st time : Phædra = Mrs. Crawford : Ismena = Mrs. T. Kennedy, 1st time :—acted but once.

5. Not acted 5 years, Way to keep him. Lovemore = Wroughton : Sir Bashful Constant = Quick : Sir Brilliant Fashion = Lewis : William = Bonnor : Widow Bellmour = Mrs. Abington : Mrs. Lovemore = Mrs. Bates : Muslin = Mrs. Wilson : Lady Constant = Mrs. Inchbald :—with Three Weeks after Marriage. Lady Racket = Mrs. Abington.

7. Miss Younge's bt. Never acted there, Matilda. Morcar = Holman : Edwin = Pope : Siward = Farren : Matilda = Miss Younge :—with Comus, by Henderson.

8. Henderson's bt. Never acted, the Arab. Henderson acted the Arab—the other characters were acted by Lewis—Wroughton—Hull—Farren—Miss Younge and Mrs. Bates—there can hardly be a doubt but that this is the T. published in Cumberland's posthumous works as Alcanor—the cast might probably be, Alcanor = Henderson : Herodian = Lewis : Barzilla = Wroughton : Halek = Hull : Samreas = Farren : Augusta = Mrs. Bates : Glaphyra = Miss Younge :—Alcanor is far from a bad T.—Herodian is the son of Herod Agrippa, whose death

is mentioned in the 12th chapter of the Acts—Alcanor is supposed to be his son—he had been brought up in Arabia under the care of Barzilla—Augusta is the widow of Agrippa and the supposed mother of Alcanor—Alcanor and Herodian are in love with Glaphyra—Alcanor is represented as a man of simple manners, of noble principles, but of strong passions—he returns from Arabia to Judæa to take possession of the kingdom—on finding that he is really the son of Barzilla, and that Glaphyra is attached to Herodian, he resigns the throne, and stabs himself—the story of this play is connected with the Jewish history, but the whole seems to be fiction—Josephus says, that Herod Agrippa left one son, by name Agrippa, and that after the death of the father, Judæa was reduced to a Roman province—the Arab was acted but once—Cumberland gave it to Henderson for his bt.—when Cumberland put some Guineas into Henderson's hand for the few places he had occupied in the theatre, Henderson with a comical look, that showed he was conscious of taking what his judgment told him he ought to have refused, cried—“ if I were not the most covetous dog “ in the creation, I should not take your money, but “ I cannot help it.”

Mrs. Crawford at one of her benefits at Dublin desired her particular friend, Mr. Simons, to receive the money at the box door for her, which he good-naturedly did—about the 3d or 4th act he went into one of the boxes—when he accounted to Mrs. Crawford the next day for the money, she said it was all right, “ but you have not paid me for your “ own admission.” (Simons.)

March 19. Lewis' bt. *Follies of a Day*, 26th time, with *Midas*. *Midas* = Mrs. Webb : *Apollo* = Mrs. T. Kennedy : *Mysis* = Mr. Johnstone : *Juno* = Mr. *Wewitzer* : *Nysa* = Mr. *Quick* : *Daphne* = Mr. *Edwin* :—being the 1st and positively the only night of their appearing in those characters—the rest of the piece as usual.

29. *Quick's* bt. *Mother Shipton's Review of the Audience*—after which, not acted 20 years, *Constant Couple*. *Sir Harry Wildair* = *Lewis* : *Col. Standard* = *Wroughton* : *Beau Clincher* = *Quick* : *Clincher Jun.* = *Edwin* : *Smuggler* = *Wewitzer* : *Lady Lurewell* = Mrs. *Bates* : *Parly* = Mrs. *Wilson* : *Angelica* = Mrs. T. Kennedy :—with, 1st time, (altered from *D'Urfey*) *Barataria*. *Sancho Panca* = *Quick* : *Don Quixote* = *Davies* : *Manuel* = *Bonnor* : *Mary the Buxom* = Mrs. *Wilson* : *Teresa Panca* = Mrs. *Webb* : *Rodriguez* = Mrs. *Pitt* :—*Pilon* has altered *D'Urfey's* 2d part of *Don Quixote* for the worse—in the preface he says, 3 scenes only of the original have been retained, and even these it was found necessary to materially alter and *enrich* with additions, to give them a modern complexion—for *Don Quixote* see *T. R. 1694*.

April 1. *Aikin's* bt. *Douglas*, with a *Farce* in 2 acts—taken from a piece by *Smollet*, never published or performed—*Israelites, or the Pampered Nabob*—*Wewitzer*—*Bonnor*—*Edwin*—Mrs. T. Kennedy—Mrs. *Webb*—acted but once.

2. Never acted, *Fashionable Levities*. *Welford* = *Lewis* : *Sir Buzzard Savage* = *Quick* : *Ordeal* = *Henderson* : *Nicholas* (his servant) = *Edwin* : *Capt. Douglas* = *Wroughton* : *Cheaterly* (a gamester) =

Farren : Col. Staff (in love with Widow Volatile and her fortune) = Wewitzer : Lady Flippant Savage (wife to Sir Buzzard) = Miss Younge : Widow Volatile = Mrs. Bates : Clara (ward to Ordeal) = Mrs. Martyr : Constance (in love with Welford) = Mrs. T. Kennedy : Grace (woman to Lady Flippant) = Mrs. Wilson : Honour (woman to Constance) = Mrs. Webb :—acted about 8 times—the scene lies at Bath—Welford is seriously in love with Constance, but as he supposes her to be at York, he has no scruples about having an affair of gallantry with Lady Flippant—Lady Flippant is very fond of Fashionable Levities, but she does not exactly go to any criminal lengths—in the 3d act, Welford and Lady Flippant are together—on the approach of Sir Buzzard, Welford is thrust into an inner room—he makes his escape in a disguise—Sir Buzzard finds Welford's fine clothes which he had left behind him—Lady Flippant pretends that she had sent to Paris for the clothes for her husband—these circumstances are borrowed (with some variation) from the Dumb Knight—see the 6th vol. of Dodsley's Old Plays 1744—Ordeal has made a fortune by trade—he is a man of good sense and good principles—he intends to marry Clara, but on finding that she is attached to Capt. Douglas, he resigns her to him—at the conclusion, Welford marries Constance—Lady Flippant talks of reforming—this is a moderate C. by Macnally—it was cut down to 3 acts for Lewis' bt. March 31 1792, which was probably an improvement, as some parts of the original might well be spared—Col. Staff and Widow Volatile are very dull.

8. Clarke's bt. Henry 8th. King = Clarke : Wolsey = Henderson : Buckingham = Wroughton : Cranmer = Hull : Gardiner = Wewitzer : Queen = Miss Younge : Old Lady = Mrs. Pitt.

11. Edwin's bt. Women Pleased, altered from Beaumont and Fletcher. Silvio = Wroughton : Penurio = Edwin : Soto = Quick : Claudio = Farren : Lopez = Booth : Duke = Davies : Bartello = Fearon : Belvidere = Mrs. Bates : Duchess = Mrs. Inchbald : Isabella = Mrs. T. Kennedy : Rodope = Mrs. Webb : —with, not acted 6 years, Devil to Pay. Jobson = Edwin : Sir John Loverule = Johnstone : Nell = Mrs. Wilson :—for the Plot of Women Pleased see D. L. Nov. 8 1743.

12. Fair Penitent. Sciolto = Henderson : Lothario = Holman, 1st time : Horatio = Pope, 1st time : Altamont = Farren : Calista = Mrs. Crawford :—with, never acted, Nunnery. Capt. Banner = Johnstone : Forage = Quick : Peter = Edwin : Selima = Mrs. Bannister : Mrs. D'Arcey = Mrs. Kennedy : Teresa = Mrs. Martyr :—this Opera is attributed to Pearce—it is not printed—Mrs. Crawford did not act again in London after this evening till Oct. 23 1797 at C. G.

13. Farren's bt. Venice Preserved. Jaffier = Farren : Renault = Clarke : Priuli = Hull : Belvidera = Miss Younge.

22. Hull's bt. Hamlet. Hamlet = Holman : Ghost = Hull : Horatio = Farren : King = Clarke : Polonius = Edwin : 1st Gravedigger = Quick : Queen = Mrs. Bates.

23. Pope's bt. Othello. Othello = Pope, 1st

time : Iago = Henderson : Cassio = Davies : Roderigo = Bonnor : Brabantio = Hull : Desdemona = Miss Younge : Æmilia = Mrs. Bates.

May 2. Calista = Miss Younge, 1st time.

3. Mrs. Webb acted Hecate in Macbeth for her bt.

4. Mrs. Bates' bt. Alexander the Great. Alexander = Wroughton : Clytus = Clarke : Lysimachus = Farren : Statira = Miss Younge, 1st time : Roxana = Mrs. Bates :—with, not acted 15 years, Lethe. Fine Gentleman = Lewis : Old Man = Quick : Lord Chalkstone = Wilson : Drunken Man = Edwin : Frenchman = Wewitzer : Mercury = Davies : Æsop = Fearon : Fine Lady = Mrs. Wilson.

6. Bonnor's bt. Not acted 5 years, Love makes a Man. Cludio = Bonnor : Carlos = Wroughton : Don Lewis = Quick : Angelina = Mrs. T. Kennedy : Elvira = Mrs. Bates :—with an Interlude called the Manager an Actor in Spite of Himself—Bonnor acted all the characters but one—after which, Contrivances. Robin = Bonnor : Betty = Mrs. Wilson : Arethusa = Mrs. Martyr.

7. Wilson's bt. Lawyers' Panic—after which, Winter's Tale. Old Shepherd = Clarke : Clown = Wilson : Hermione = Mrs. Inchbald : Perdita = Mrs. Bannister : Paulina = Mrs. Bates :—rest as in 1783—with Devil upon Two Sticks. Devil = Wilson, 2d time.

12. Never acted, Campaign, or Love in the East Indies—Johnstone—Quick—Edwin—Mrs. Kennedy—Darley—Wewitzer—Mrs. Bannister—Mrs. Martyr—Mrs. Wilson—this C. O. was written by Jeph-

son—it was acted 3 times—see Love and War  
March 15 1787.

26. Capricious Lady, and Three Weeks after  
Marriage. (*Bills from Mr. Field.*)

---

### HAY. 1785.

June 2. Manager in Distress, and Lord Russel.

11. Not acted 3 years, Confederacy. Brass=Palmer: Dick=Bannister Jun. : Moneytrap=Parsons : Gripe=Wilson : Flippanta=Mrs. Lloyd : Corinna=Miss Logan : Araminta=Mrs. Bates : Mrs. Amlet=Mrs. Webb : Clarissa=Mrs. Nunns, 1st app. in London :—Wilkinson says she had a great share of merit.

16. Tancred and Sigismunda, with, never acted, Beggar on Horseback. Corny Buttercup (brother to Nancy)=Edwin : Codger=Parsons : Horace (his nephew)=Bannister Jun. : Cosey (butler to Codger)=Baddeley : Scout (servant to Horace) = R. Palmer: Nancy Buttercup=Mrs. Wells : Mrs. Mummery (manager of a strolling company) = Mrs. Webb :—Horace, by way of a frolic, had acted in a strolling company, and assumed the name of Tinsel—in this disguise he had seduced Nancy—she had come to Lon-

don, and had hired herself to Codger as a housemaid—Codger had fallen in love with her—for her sake he had taken her brother into his family—Corny treats the servants with insolence, and takes great liberties with Codger—at the conclusion Horace marries Nancy—in the 2d act, Nancy leaves Codger's house—she had advertised for a place as a housekeeper, and directed inquiries to be made for A. B. at the Hog-in-Pound Oxford Street—Mrs. Mummery had advertised for theatrical performers, and directed inquiries to be made for A. B. at the Hog-in-Pound Oxford Street—Horace asks for A. B. and is introduced to Nancy instead of Mrs. Mummery—Codger asks for A. B., and is introduced to Mrs. Mummery instead of Nancy—these advertisements, and the consequent mistakes are copied by Colman Jun. in his X. Y. Z.—see C. G. Dec. 11 1810—the Beggar on Horseback was written by O'Keeffe—it is a poor piece.

29. Not acted 7 years, Jealous Wife. Oakly = Bensley : Major Oakly = Baddeley : Charles = Bannister Jun. : Russet = J. Aikin : Sir Harry Beagle = R. Palmer : Capt. O'Cutter = Booth : Lord Trinket = Signora Sestini, 1st time : Mrs. Oakly = Mrs. Nunns, 1st time : Lady Freelove = Mrs. Bates : Harriet = Miss Woolery.

30. Two Connoisseurs. Bijou = Baddeley, 1st time.

July 9. Never acted, Turk and no Turk. Sir Simon Simple = Parsons : Sir Roger Ramble = Bannister : Mat Moreo = Bannister Jun. : Young Ramble = Williamson : Presto = Edwin : Lady Simple = Mrs. Webb : Fib = Miss George : Emily = Mrs.

Bannister:—a Musical C. by Colman Jun.—not printed—acted 10 times.

19. Brett's bt. Young Quaker.

23. Deuce is in him. Col. Tamper = Palmer: Prattle = Baddeley: Florimel = Mrs. Bates: Bell = Mrs. Inchbald: Emily = Mrs. Bulkley.

26. Bannister Jun.'s bt. All's well that ends well, in 3 acts. Parolles = Bannister Jun.: Bertram = Williamson: Clown = Edwin: Lafeu = Baddeley: Helena = Miss Farren: Countess = Mrs. Inchbald:—repeated on the 28th.

29. Mrs. Wells' bt. Chapter of Accidents. Bridget = Mrs. Wells:—with Fool.

Aug. 4. Never acted, I'll tell you what ! Anthony Euston = Bensley: Major Cyprus = Palmer: Mr. Euston = Parsons: Col. Downright = J. Aikin: Sir George Euston (nephew to Mr. Euston and Anthony Euston) = Williamson: Charles (son to Anthony Euston) = Bannister Jun.: Sir Harry Harmless = R. Palmer: A Lady = Miss Farren: Lady Harriet Cyprus = Mrs. Bates: Lady Euston = Mrs. Bulkley: Bloom (woman to Lady Harriet) = Mrs. Riley, late Miss Frodsham:—acted 20 times—Sir George Euston had married Lady Harriet Ogle—she had had an intrigue with Major Cyprus—a divorce was the consequence—and Major Cyprus had married her—at the opening of the play, Sir George has been three months married to a second wife—Mr. Euston and his younger brother, Anthony, are just returned from St. Kitts—Lady Euston tells her husband that Major Cyprus had made love to her—she prevails on him to let her revenge herself on him in her own way—she exposes him to the ridicule of her friends—this

part of the plot is comic—the other part is serious—Charles Euston had married for love—his father was mortally offended—Charles had gone abroad with his regiment—his wife was reduced to distress—a nobleman attempts to seduce her—Anthony Euston rescues her, and brings her to his house, without having a notion who she is—in the 4th act an explanation takes place between them—at the conclusion, Anthony Euston is reconciled to his son—this C. was written by Mrs. Inchbald—it has great merit—the two parts of the plot are most happily united—it must however be acknowledged that the most interesting scene in the whole play is owing to a very improbable want of curiosity in Mrs. Euston—nothing can be more unnatural, than that when she is put under the care of Anthony Euston's house-keeper, she should not ask the name of the person who had rescued her.

16. Wilson's bt. *Feast of Thalia*—this dramatic Olio (as Wilson called it) consisted of 4 pieces—viz.—1. Westminster Hall in an Uproar. Lord Chief Justice = Wilson : Serjeant Gloss = Bannister Jun. : Moses Lyons = Wewitzer :—probably the piece acted at C. G. for Wilson's bt. May 7 1785, as the Lawyers' Panic — 2. *Dead Alive*—3. *More frightened than hurt*—not printed—4. *Honest Yorkshireman*. Sapskull = Wilson : Gaylove = Davies : Muckworm — Barret : Slango = R. Palmer : Blunder = Wewitzer : Arabella = Miss Languish : Combrush = Mrs. Lloyd.

20. Edwin's bt. *Good-natured Man, with Deserter. Skirmish* = Edwin.

Sep. 2. Miss Farren's bt. *School for Scandal.*

Sir Peter = King : Charles = Bannister Jun. : Mrs. Candour = Mrs. Bates : Lady Teazle = Miss Farren.

9. Othello. Othello = Lacy : Iago = Bensley : Cassio = Bannister Jun. : Desdemona = Miss Woolery, 1st time : Æmilia = Mrs. Bates.

15. I'll tell you what!—20th time. (*Bills from Mr. Field.*)

---

### BATH 1784-1785.

Oct. 2. Which is the Man? Lord Sparkle = Bernard, from Dublin : Lady Bell Bloomer = Mrs. Bernard, from Dublin :—with Irish Widow. Kecksey = Bernard : Mrs. Brady = Mrs. Bernard.

9. Hamlet = Williamson, from Hay., 1st app.

23. More ways than One. Bellair = Williamson : Carlton = Dimond : Dr. Feelove = Blisset : Sir Marvel Mushroom = Bernard : Miss Archer = Mrs. Bernard : Arabella = Miss Stanton : Miss Juvenile = Miss Cleland, 1st app. there.

Dec. 14. Not acted 20 years, New way to Pay Old Debts. Wellborn = Dimond : Justice Greedy = Blisset : Marrall = Bernard : Lady Allworth = Mrs. Bernard : Margaret = Miss Stanton.

18. Foundling. Young Belmont = Dimond : Faddle

= Bernard : Rosetta = Mrs. Bernard : Fidelia = Miss Stanton :—with (never acted there) Old Robin Gray. Old Robin Gray = Blisset : Jemmy = Wordsworth : Monsieur Fracas = Blanchard : Jenny = Miss Wright : Dorcas = Mrs. Keasberry :—Old Robin Gray is not noticed in the B. D.—it was brought into the Bath theatre by some of the musical people—Blisset (in 1823) said it was a wretched piece, and that he never in his life was more ashamed of playing any character.

21. Miser. Lappet = Miss Harvey, her 1st app. on any stage :—she was afterwards Mrs. Davenport of C. G.

30. Revenge. Leonora = Miss Stanton : Zanga = Blisset :—he probably played the part in imitation of Mossop whom he had seen in Dublin and greatly admired.

Jan. 8. Chapter of Accidents. Cecilia = Miss Stanton : Bridget = Miss Harvey.

19. Follies of a Day. Almaviva = Dimond : Figaro = Blanchard : Susan = Mrs. Bernard : Countess = Miss Stanton.

Feb. 17. Brunton's bt. Grecian Daughter. Eu-phrasia = Miss Brunton, her 1st attempt on any stage: —£102.

March 29. Fontainbleau. Lackland = Bernard : Lapoche = Blanchard.

30. Rosina. Capt. Belville = Incledon, 1st app. there.

April 9. Miss Harvey acted Phillis.

26. Robin Hood. Edwin = Incledon : Ruttekin = Bernard : Little John = Blanchard.

May 3. Not acted 30 years, Roman Father. Ho-

ratius = Brunton: Publius = Dimond: Horatia = Miss Brunton.

10. Natural Son. Blushenly = Dimond: Jack Hustings = Bernard: Lady Paragon = Miss Stanton: Mrs. Phœbe Latimer = Mrs. Didier.

24. Miss Brunton's bt. Mahomet. Palmira = Miss Brunton:—part of pit laid into boxes—£137.

28. Mrs. Didier's bt. Bold Stroke for a Husband. Minette = Mrs. Didier:—with Old Maid. Capt. Cape = Blisset: Miss Harlow = Mrs. Didier:—she played the part particularly well—£80.

31. Bernard's bt. Busy Body. Marplot = Bernard: Miranda = Mrs. Bernard:—with Dead Alive. Motley = Bernard: Frenchman and Taylor = Blanchard: Miss Hebe Wintertop = Mrs. Didier:—£72.

June 11. Miss Harvey's bt. Beaux Stratagem. Archer = Bernard: Mrs. Sullen = Mrs. Bernard: Cherry = Miss Harvey:—with Like Master like Man. Sancho = Blanchard: Jacinta = Miss Harvey.

July 9. Grecian Daughter = Miss Brunton, last time of her performing on this stage.

The company removed to Bristol June 13.

June 13. Miss Brunton acted Grecian Daughter for her bt.:—£105.

27. Dimond's bt. Oroonoko. Oroonoko = Dimond, 1st time: Capt. Driver = Blisset: Imoinda = Mrs. Bernard:—£74.

July 18. Blisset's bt. Conscious Lovers. Young Bevil = Dimond: Tom = Blanchard: Myrtle = Bernard: Indiana = Miss Stanton:—with Upholsterer. Pamphlet = Blisset: Razor = Bernard: Termagant = Mrs. Didier:—£41 18s.

25. (Last night) Mrs. Keasberry's bt. Richard 3d. Richard 3d = Dimond, 1st time :—£85 19s.

Miss Brunton acted at Bath and Bristol, Grecian Daughter 7 times—Horatia 4—Palmira 2.

In the course of the season, Dimond acted Lothario—Lovemore—Ranger—Hotspur—Benedick.

Bernard acted Copper Captain — Sir Brilliant Fashion—Count Basset—Jack Meggot—Lord Minikin—Lord Ogleby—Deaf Lover—Mercutio—Dashwould—Puff—Lord Trinket—Sir Charles Racket—Cadwallader—Capt. Absolute—Young Marlow.

Mrs. Bernard acted Estifania — Calista — Mrs. Lovemore—Lady Townly—Clarinda in S. H.—Miss Tittup — Lady Randolph — Belvidera — Beatrice—Mrs. Oakly—Violante, &c.

Miss Stanton acted Rosalind—Widow Bellmour —Juliet — Lady Percy — Lady Teazle — Charlotte Rusport — Lady Racket — Lydia Languish—Miss Hardcastle, &c.

---

D. L. 1785-1786.

Sep. 17. Othello—22. Douglas = Bannister Jun.

24. Mourning Bride—29. Earl of Warwick.

Oct. 6. Tancred and Sigismunda.

13. Carmelite—15. Grecian Daughter.

18. Country Girl. Moody = King : Harcourt = Palmer: Sparkish = Dodd: Belville = Bannister Jun. : Country Girl = Mrs. Jordan, her 1st app. there : Alithea = Mrs. Ward : Lucy = Mrs. Wrighten.

Mrs. Jordan was originally on the Dublin Stage—in 1782 she engaged with Wilkinson, and made her 1st appearance, July 11, in *Calista*—after the play she sang the *Greenwood Laddie*—she was well received, particularly in the song—she had been advertised as Miss Bland, but the name was changed to Miss Frances, and in the following August she called herself Mrs. Jordan—at York races she acted Rutland and the Romp—Smith of D. L. saw her that night and every other that she acted—he was so struck with her performance, that Wilkinson rejoiced she was articled to him—she was much admired in *Arionelli*—Oct. 18 in the *Fair American*, Knight acted *Carbine*, and Mrs. Jordan, *Rachel*, in which character she had great merit—in the 2d act when they were discovered at *Tea*, a heavy scene and a roller of immense weight fell from the top close to their feet—if they had fallen on their heads the accident would probably have been fatal—in April 1783 Mrs. Jordan played *William* in *Rosina*, and made that piece very popular by her acting—in Oct. she had for her benefit the *Mysterious Husband*, and *Son in Law*—in 1784 she acted the *Poor Soldier*—*Emmeline*—*Lady Racket*—*Lady Bell*—*Lady Teazle*—*Lady Alton*—and *Lionel* in the *School for Fathers* to oblige Miss Wilkinson at her benefit—in 1785 she acted *Miss Dolly Bull*, and *Fatima* in *Cymon*—in April Mrs. Brown acted the *Country Girl* at York—this play had not been acted at Dublin, while Mrs.

Jordan was there—she was surprised at the effect that part made on the audience, and it struck her so forcibly, that she declared she would study and act the part at D. L. the following winter, where she was engaged, chiefly through the recommendation of Smith—Mrs. Jordan had played the Romp with great success, yet it had not occurred to her, or to Wilkinson, that this was the line of acting for which she was really suited—during the time she was in the York company she had chiefly played such parts as Zara in Zara—Jane Shore—Indiana—sentimental and gay ladies, chambermaids, Opera characters and breeches parts—but Mrs. Brown, by playing Miss Peggy and several of the principal girl characters, drew her attention luckily to such parts—Yates saw her a little before she left Yorkshire, and considered her as merely a moderate actress—Mrs. Siddons seemed to think it was better for her to stay where she was than to venture on the London boards—Mrs. Jordan's last performance was at Wakefield Sep. 9th in the Poor Soldier, from whence she set off doubtful of success. (*Wilkinson.*)

Mrs. Jordan does not seem to have struck the audience very forcibly on the 1st night, as she did not repeat the character till the 24th—but from that time the Country Girl was frequently acted for several years—Mrs. Jordan was not a beauty, nor was she elegant in her person or manners, but she fascinated the town at this time, and continued to do so—she was peculiarly comic, but perfectly natural.

In June 1786 she was prevailed on by Wilkinson to play for one night at Leeds; she had acted with him for some years at a Guinea and half per week—

she now insisted on half the house after deducting £15 —to this Wilkinson readily agreed, not expecting she would prove attractive, as she had so often played there, and her last benefit had been neglected—yet such is the power and force of fashion, that her Country Girl and Romp (which last she had frequently played there) brought an overflowing house —the demand for places was so great, that 7 rows of the Pit were laid into the Boxes.

Oct. 20. Braganza. Braganza = Kemble: Duchess = Mrs. Siddons, 1st time.

22. Measure for Measure. Claudio = Barrymore: Lucio = Bannister Jun., 1st time :—see Nov. 3 1783.

26. Not acted 12 years, All in the Wrong. Sir John Restless = King: Beverley = Palmer: Belinda = Miss Farren: Lady Restless = Miss Pope.

Nov. 3. Chances.

11. Twelfth Night. Sir Andrew Aguecheek = Dodd: Malvolio = Bensley: Sir Toby Belch = Palmer: Orsino = Staunton: Sebastian = Bannister Jun.: Clown = Suett: Olivia = Mrs. Crouch: Maria = Mrs. Brereton: Viola = Mrs. Jordan, 1st time: —she frequently played the character.

12. Gamester. Lewson = Bensley, 1st time.

18. Winter's Tale. Perdita = Mrs. Crouch: —rest as before—with Jubilee revived—characters in the Pageant—Tragic Muse = Mrs. Siddons: Comic Muse = Mrs. Cuyler: Lady Macbeth = Miss Kemble: Beatrice = Miss Pope: Lady in Coriolanus = Mrs. Brereton: Cleopatra = Mrs. Wilson: Rosalind = Mrs. Jordan: Queen in Richard = Mrs. Hopkins: Cordelia = Miss Collins: Venus = Mrs. Crouch: Ja-chimo = Palmer: Posthumus = Bensley: Touch-

stone = King : Richard = Kemble : Romeo = Bannister Jun. : Hamlet = R. Palmer : Sir Hugh Evans = Parsons : Dr. Caius = Baddeley : Sir Andrew Aguecheek = Waldron : Lear = Wrighten : Falstaff = Chaplain : Henry 5th = Barrymore : Coriolanus = Phillimore.

21. *Cymbeline*. Posthumus = Kemble : Jachimo = Smith : Cloten = Dodd : Belarius = J. Aikin : Pisanio = Packer : Queen = Mrs. Hopkins : Imogen = Mrs. Jordan, 1st time :—(she had played the part for her last benefit with Wilkinson)—with, never acted there, the Romp. Watty Cockney = Dodd : Barnacle = Suett : Capt. Sightly = Barrymore : Priscilla Tomboy = Mrs. Jordan :—this Farce is taken from *Love in the City*, and was first acted at C. G. March 28 1778—it had been often acted at Dublin—yet the performers' names were printed in the bills without the characters, as if the piece had been a new one—the Romp was played very frequently owing to Mrs. Jordan's inimitable acting—her boxing of Watty off the stage was an incident not in the original Opera—the account of the Romp in the B. D. is very incorrect.

22. *King John*. King John = Kemble : Faulconbridge = Smith : Hubert = Bensley : King Philip = J. Aikin : Dauphin = Barrymore : Chatillon = Bannister Jun. : Constance = Mrs. Siddons : Queen Elinor = Mrs. Hopkins.

26. Mrs. Siddons acted Mrs. Lovemore, 1st time—she had been advertised for the part Nov. 5, but the play was put off for some reason or other—the Public Advertiser for Nov. 28 speaks of the long promised C. with Mrs. Siddons, &c.—Mrs. Siddons repeated

the character on the 29th and 30th—the last time of her performing till after Christmas.

Dec. 1. *Philaster*. *Philaster* = Young Gentleman : *King* = Packer : *Pharamond* = Barrymore : *Dion* = Fawcett : *Captain of the Mob* = Waldron : *Countryman* = Burton : *Arethusa* = Miss Collins : *Mogra* = Mrs. Ward : *Bellario* = Mrs. Jordan, 1st time :—this play was acted but once—no person who has seen how delightfully Mrs. Jordan played *Viola*, can have a doubt of her playing *Bellario* well.

5. *Confederacy*. *Corinna* = Miss Field.

8. Never acted, *Strangers at Home*. *Aldobrand* = *King* : *Laurence* (servant to *Regnaldo*) = *Bannister Jun.* : *Octavio* (in love with *Viola*) = *Dignum* : *Montano* (in love with *Laura*) = Barrymore : *Regnaldo* (brother to *Viola*) = *Williames* : *Firelock* (an English soldier) = *Bannister* : *Viola* (in love with *Octavio*) = Mrs. Crouch : *Rosa* (disguised as *Lucilio*) = Mrs. Jordan : *Alice* (*Laurence*'s wife—woman to *Viola*) = Mrs. *Wrighten* : *Laura* (in love with *Montano*) = Miss Field :—acted about 15 times—the scene lies at *Florence*—*Regnaldo*, *Laurence*, *Firelock* and others have been redeemed from slavery by the generosity of *Octavio*—*Regnaldo*, having suspicions of *Aldobrand*, under whose care he had left his sister and his house, determines to keep himself concealed—*Laurence* tells *Alice* that *Regnaldo* is deaf and dumb—*Aldobrand* wants to marry *Viola*, and to have an intrigue with *Laura*—he accepts an invitation to *Octavio*'s house, and takes *Viola* with him—his object is to meet *Laura*—he disguises himself as a Friar—*Montano* forces *Aldobrand* to give him the Friar's dress, and

to put on his vest and turban—Octavio, seeing Aldobrand in an Algerine dress, mistakes him for Montano, and commits Viola to his care—Montano had been absent for 3 or 4 years—he returns to Florence disguised as Ibrahim, the Captain of the vessel which brought back the slaves—during his absence, Laura had made Rosa assume the dress of a man, and pass for her husband—Montano is enraged at finding Laura married—at the conclusion, he discovers the supposed Lucilio to be a woman—Regnaldo throws off his disguise, and gives Viola to Octavio—this is a moderate Op. by Cobb—some of the incidents are very improbable.

19. *School for Scandal.* Sir Peter = King : Charles = Smith : Sir Oliver = J. Aikin : Joseph = Palmer : Sir Benjamin = Dodd : Crabtree = Parsons : Rowley = Packer : Moses = Baddeley : Snake = Wrighten : Careless = Barrymore : Trip = R. Palmer : Lady Teazle = Miss Farren : Mrs. Candour = Miss Pope : Lady Sneerwell = Mrs. Ward : Maria = Mrs. Brereton.

26. *Zara.* Osman = Kemble, 1st time : Lusignan = Bensley : Nerestan = Barrymore : Chatillion = J. Aikin : Zara = Miss Kemble, 1st time.

27. *Natural Son*—as originally.

28. *Hamlet.* Hamlet = Kemble : Ghost = Bensley : King = Packer : Horatio = Staunton : Polonius = Baddeley : Laertes = Barrymore : Osrick = R. Palmer : 1st Gravedigger = Parsons : Queen = Mrs. Hopkins : Ophelia = Miss Field.

29. *Winter's Tale.* Hermione = Miss Farren.

30. *Every Man in his Humour.* Kitely = Smith : Bobadill = Palmer : Brainworm = Baddeley : Master

Stephen = Waldron : (generally Dodd) Old Knowell = J. Aikin : Young Knowell = Barrymore : Well-bred = Bannister Jun. : Justice Clement = Parsons : Downright = Wrighten : Master Matthew = Suett : Dame Kitely = Mrs. Brereton.

Jan. 2. Clandestine Marriage. Lord Ogleby = King : Sterling = Parsons : Sir John Melvil = Bensley : Lovewell = Bannister Jun. : Canton = Baddeley : Brush = Palmer : Mrs. Heidelberg = Mrs. Hopkins : Miss Sterling = Miss Pope : Fanny = Mrs. Brereton : Chambermaid = Mrs. Wilson.

4. West Indian. Belcour = Bannister Jun. : Major = Moody : Stockwell = J. Aikin : Capt. Dudley = Packer : Charles = Barrymore : Varland = Waldron : (generally Parsons) Fulmer = Baddeley : Charlotte = Miss Farren : Lady Rusport = Mrs. Hopkins : Louisa = Mrs. Brereton : Mrs. Fulmer = Miss Hale.

5. New Way to Pay Old Debts. Justice Greedy = Quick from C. G. :—with Arthur and Emmeline. Arthur = Kemble : Grimbald = Bannister : Emmeline = Miss Farren : Philadel = Miss Field : Venus = Mrs. Crouch.

6. Cymon. Cymon = Dignum : Linco = Dodd : Merlin = Bannister : Dorus = Waldron : Sylvia = Mrs. Crouch : Urganda = Miss George : Fatima = Mrs. Wrighten : Dorcas = Mrs. Love.

7. Jealous Wife. Charles = Bannister Jun. : Harriet = Mrs. Brereton :—see May 5 1784.

9. Trip to Scarborough. Lord Foppington = Dodd : Loveless = Smith : Young Fashion = Palmer : Sir Tunbelly = Moody : Col. Townly = Barrymore : Lory = Baddeley : Probe = Waldron : Berinthia = Miss Farren : Amanda = Mrs. Brereton : Nurse =

Mrs. Love : Miss Hoyden = Mrs. Jordan, 1st time :—she repeated the character the next night.

14. Never acted, *Heiress*, by Gen. Burgoyne. Sir Clement Flint = King : Clifford = Smith : Lord Gayville = Palmer : Alscrip = Parsons : Blandish = Bannister Jun. : Rightly = J. Aikin : Crignon = Baddeley : Prompt = R. Palmer : Lady Emily Gayville = Miss Farren : Miss Alscrip = Miss Pope : Miss Alton = Mrs. Crouch : Mrs. Blandish = Mrs. Wilson :—this play was well acted, and was the best new C. since the *School for Scandal*—it has however little claim to originality, the plot being chiefly borrowed from the *Sister* (see C. G. Feb. 18 1769) and partly from Diderot's *Pere de Famille*—even the character of Mrs. Blandish is a faint copy of *Hilla-ria* in *Tunbridge Walks*—the language is peculiarly good, and the 1st scene in the 2d act, tho' little more than mere conversation, has singular merit—Lady Emily says—“Like a naughty speech in an “old Comedy ; but it is only skipping what would “make one blush”—Sir Clement replies—“Or if “you did not skip, when a woman reads *by* herself, “and *to* herself, there are wicked philosophers who “doubt whether her blushes are very troublesome” —the *Heiress* was acted all the month, except the 18th—and 30 times in the course of the season.

Feb. 11. *Venice Preserved*. Jaffier = Kemble : Pierre = Bensley : Priuli = J. Aikin : Renault = Packer : Belvidera = Mrs. Siddons :—with Englishman in Paris. Buck = Palmer.

15. *Fair Penitent*. Altamont = Barrymore : Lavinia = Miss Kemble :—rest as Nov. 29 1782.

18. *As you like it*. Orlando = Kemble :—rest as

before—with, never acted, Projects—Parsons—Bannister Jun.—Baddeley—Suett—Mrs. Wilson—Miss Kemble—this Farce is attributed to Kemble—it was acted but once, and is not printed.

20. Jane Shore. Alicia = Miss Kemble :—rest as before—with Who's the Dupe ? Gradus = Bannister Jun.

27. She wou'd and she wou'd not. Trappanti = King : Don Manuel = Parsons : Don Philip = Bensley : Soto = Baddeley : Hypolita = Mrs. Jordan : Flora = Mrs. Wilson : Viletta = Miss Pope :—this C. was excellently acted and frequently performed—Hypolita was one of Mrs. Jordan's best characters —when I was introduced to her in 1814, and expressed the great pleasure I used to have in seeing her in Hypolita, “aye,” said she, “that was one of “the parts on which I used to pique myself.”

March 2. Macbeth. Macduff = Kemble : Duncan = Packer: Rosse = J. Aikin : Malcolm = R. Palmer : Hecate = Bannister :—rest as before—with Virgin Unmasked. (11th time this season) Coupee = Bannister Jun. : Blister = Suett : Quaver = Barrymore : Miss Lucy = Mrs. Jordan.

4. For bt. of Mrs. Siddons. Distressed Mother. Orestes = Smith : Pyrrhus = Palmer : Hermione = Mrs. Siddons, 1st time : Andromache = Miss Kemble.

7. Tempest. Prospero. Bensley : Ferdinand = Barrymore : Caliban = Bannister : Trinculo = Baddeley : Stephano = Moody : Gonzalo = J. Aikin : Miranda = Mrs. Crouch : Ariel = Mrs. Forster, late Miss Field.

9. Never acted, Captives. Erragon (prince of

Sora)=Smith : Connal (king of Morven)=Barrymore : Everallin (his brother)=Kemble : Hidallan (formerly tutor to Connal)=Bensley : Malvina (the wife of Erragon)=Mrs. Siddons : Minla (her friend—in love with Everallin)=Miss Kemble :—acted 3 times—this is a moderate T. by Dr. Delap—the scene lies in Morven in Caledonia—but the greater part of the incidents is borrowed from the Helena of Euripides—the catastrophe is altered—Malvina had been taken prisoner by Connal during the lifetime of his father, Oscar—Oscar had promised to release her, but had died without so doing—Connal wants her to marry him—at the opening of the play, she takes refuge at the tomb of Oscar, as a place of sanctuary—Erragon is shipwrecked on the coast of Morven—Connal does not know him—he offers to spare his life, if he will make Malvina believe that Erragon is dead—Erragon and Malvina meet—Everallin promises Malvina to effect her escape from Morven—Malvina tells Everallin that the person who brought the tidings of Erragon's death is Erragon himself—Everallin is in love with Malvina—but, after a struggle, he determines to free both of them, if he can—Connal discovers Everallin's design—Malvina avows the stranger to be Erragon—Erragon claims his wife—Connal commits Erragon and Everallin to prison—the people set Everallin at liberty, and take up arms in his defence—Everallin frees Erragon—Erragon and Connal exeunt fighting—they kill one another—Malvina stabs herself with Erragon's sword—Dr. Delap in this T. has made a better use of Euripides than he did in the Royal Suplicants.

21. Smith's bt. Isabella. Carlos = Barrymore :—with Romp.

28. Palmer's bt. Venice Preserved. Pierre = Palmer :—with, never acted there, Nabob—Palmer —Parsons—Baddeley—J. Aikin—Suett—R. Palmer —Mrs. Wilson and Mrs. Hopkins—Palmer probably acted the Nabob.

April 6. Kemble's bt. Merchant of Venice. Shylock = King : Anthonio = Bensley : Bassanio = Kemble : Gratiano = Dodd : Launcelot = Parsons : Portia = Mrs. Siddons : Nerissa = Mrs. Wilson : Jessica = Mrs. Forster :—with Catharine and Petruchio. Petruchio (for that night only) = Kemble : Grumio = Baddeley : Catharine = Mrs. Wrighten.

19. Miss Pope's bt. She wou'd and she wou'd not —with Arthur and Emmeline.

26. Baddeley's bt. Widow Bewitched. Courtly = Palmer: Stanza = King : Cockade = Bannister Jun. : Anchor = Baddeley : Young Lady Languish = Miss Farren : Mimick = Miss Pope : Old Lady Languish = Mrs. Hopkins : Matilda = Mrs. Wilson : Arabella = Mrs. Crouch :—this play was very well acted —it had not been performed for many years—see Goodman's Fields June 8 1730.

28. Mrs. Jordan's bt. She wou'd and she wou'd not, with Irish Widow. Mrs. Brady = Mrs. Jordan, 1st time.

May 6. Fourth time there, Percy. Percy = Palmer : Douglas = Kemble : Raby = J. Aikin : Sir Hubert = Packer : Elwina = Mrs. Siddons : Birtha = Mrs. Ward :—with Critic—tho' Mrs. Siddons' acting was such as to set burlesque at defiance, yet surely it was injudicious to act the Critic after a T.

10. Miss Farren acted Fanny in the Clandestine Marriage for Staunton's benefit, and for that night only.

15. Mrs. Siddons' bt. Hamlet. Ophelia (for that night only) = Mrs. Siddons :—with Comus. Comus = Palmer: Brothers = Bannister Jun., and R. Palmer: Spirit = Barrymore: 1st Bacchanal = Bannister: Lady (for that night only) = Mrs. Siddons: Euphrosyne (with the song of sweet Echo) = Mrs. Wrighten: Pastoral Nymph = Mrs. Crouch: Sabrina = Mrs. Forster: 1st Bacchant = Miss George :—part of the Pit will be laid into the Boxes—to prevent confusion Ladies are desired to send their servants by half-past four.

17. For benefit of Fosbrook, Box book-keeper. Provoked Wife. Sir John Brute = King: Heartfree = Bensley: Constant = Bannister Jun., 1st time: Razor = Baddeley: Col. Bully = Williams: Lady Fanciful = Miss Pope: Lady Brute = Miss Farren, 1st time: Belinda = Mrs. Wilson: Mademoiselle = Mrs. Wrighten, 1st time.

18. Theatrical Fund. Way to keep him. Lovemore = Smith: Sir Bashful = King: Sir Brilliant = Dodd: William = Baddeley: Widow Belmour = Miss Farren: Muslin = Miss Pope: Lady Constant Mrs. Brereton: Mrs. Lovemore = Mrs. Siddons :—she was ill, and another actress had been prepared for the character—an apology was made, and she expressed her wish to act as well as she could, as it was a particular occasion—the Romp was the Farce, for 34th time.

23. Lord of the Manor. Sophia = Mrs. Crouch.

Mrs. Siddons did not act Ophelia a second time—

in the mad scene, she caught hold of Mrs. Hopkins by the arm, and spoke some few words in such a manner, that Mrs. Hopkins, tho' she had played the Queen for many years, was thrown off her guard, and could not for a short time recollect what she had to say.

*N.B. The regular series of my bills for D. L. begins with this season.*

---

### C. G. 1785-1786.

Sep. 21. Richard 3d. Richard = Henderson : Richmond = Wroughton : Henry 6th = Clarke : Buckingham = Hull : Tressel = Farren : Duke of York = Master Simmons : Queen = Mrs. Bates : Lady Anne = Miss Ranoe.

23. Hamlet.

28. Constant Couple, 2d time for 20 years, with, not acted 7 years, Rehearsal. Bayes = Henderson : Johnson = Hull : Smith = Clarke : other characters by Quick—Wilson, &c.—the Rehearsal was repeated Oct. 3 and 4.

Oct. 12. New way to pay Old Debts. Lady Allworth = Mrs. Inchbald.

17. Not acted 10 years, Roman Father. Horatius = Henderson : Publius = Pope : Tullus Hostilius =

Aikin : Valerius = Farren : Valeria = Mrs. Morton : Horatia = Miss Brunton, 1st app.—she was very well received.

19. Way to keep him. Lovemore = Wroughton : Sir Bashful = Quick : Sir Brilliant = Lewis : Widow Belmour = Mrs. Abington : Mrs. Lovemore = Mrs. Bates : Muslin = Mrs. Wilson : Lady Constant = Mrs. Inchbald :—with Three Weeks after Marriage. Lady Racket = Mrs. Abington.

20 and 24. Henderson acted the Roman Father.

22. Henry 4th part 1st. Falstaff = Henderson :—with, never acted, Appearance is against them. Walmsley (uncle to Lord Lighthead) = Quick : Humphry (servant to Clownly) = Edwin : Lord Lighthead = W. Palmer : Clownly (a country gentleman) = Kennedy : Lady Mary Magpie = Mrs. Webb : Fish (woman to Miss Angle) = Mrs. Wilson : Lady Loveall = Mrs. Bates : Miss Angle = Mrs. Morton :—acted with success—Lord Lighthead falls in love with every pretty woman that he sees—Walmsley had been so offended at his nephew's conduct, that, in a pet, he had made Lady Mary an offer of marriage—she had accepted it—Walmsley gives Lady Mary a particularly handsome shawl—she shows it with great delight to Miss Angle and Fish—and then leaves it on her bed—Miss Angle had been deserted by Lord Lighthead—Fish persuades her to send the shawl to Lord Lighthead, under pretence that she had received it from some unknown person, and with the expectation that he would return it—Lord Lighthead, instead of doing so, makes a present of it to Lady Loveall—Lady Mary is distracted at the loss of her shawl—in her rage she tells Walmsley she

will not marry him—he takes her at her word—Walmsley sees Lady Loveall with the shawl on her back, and commits her to the care of a constable—Lady Mary recovers her shawl—this is a good F. by Mrs. Inchbald—it should have been called the Shawl.

27. Rule a Wife. Leon = Henderson.

28. Grecian Daughter. Evander = Brunton, 1st app. : Euphrasia = Miss Brunton, 1st time :—Henderson acted Evander on 31st.

Nov. 1. Merry Wives. Falstaff = Henderson.

2. Much ado. Benedick = Henderson : Leonato = Hull : Claudio = Farren : Dogberry = Quick : Townclerk = Edwin : Beatrice = Mrs. Abington : Hero = Mrs. Inchbald.

3. Fontainbleau—4. Henderson acted Evander.

7. Suspicious Husband. Ranger = Lewis : Strictland = Farren, 1st time : Frankly = Wroughton : Jack Meggot = Booth : Clarinda = Mrs. Abington, 1st time at C. G. : Mrs. Strictland = Mrs. Bates : Jacintha = Mrs. Inchbald : Lucetta = Mrs. Wilson :—with Maid of the Oaks. Dupely = Lewis, 1st time.

8. Roman Father. Horatius = Henderson :—this was the last time his name was in the bill.

10. Never acted, Choleric Fathers. Pedro (an arch fellow) = Edwin : Don Julio Pimiento = Quick : Don Salvador = Wilson : Don Fernando (his son) = Johnstone : Don Fabricio = W. Palmer : Don Velasco (his father) = Thompson : Fabio (servant to Don Fernando) = Wewitzer : Donna Zelida (daughter to Don Pimiento) = Mrs. Bannister : Jaquelina (her woman) = Mrs. Martyr : Donna Isabel = Mrs. Morton : Laura (her woman) = Mrs. Kennedy :—acted

7 times—the Choleric Fathers are Don Pimiento and Don Salvador—they bear one another a grudge, but at the request of their children they consent to their union—when they meet to settle preliminaries, they quarrel—Fernando engages Pedro in his interest—Pedro passes himself on Don Pimiento for a philosopher—he gives Jaquelina a letter for her mistress—he next passes himself on Don Salvador for one of the fathers of the Inquisition—Don Pimiento discovers the trick that had been played him, and sends Don Salvador a challenge, supposing that Pedro had been employed by him—Don Pimiento is arrested for 5000 pistoles—Don Salvador advances the money—Don Pimiento is struck with his generosity, but says he cannot break his word with Don Velasco, to whom he had promised Zelida as a wife for his son—Fabricio and Isabel enter as married—and the piece concludes with the union of Fernando and Zelida—this is a moderate Op. by Holcroft.

14. Miss Brunton acted Juliet, 1st time.

19. Beaux Stratagem. Archer = Lewis : Scrub = Quick : Aimwell = Wroughton : Foigard = Johnstone, 1st time : Boniface = Booth : Mrs. Sullen = Mrs. Abington : Cherry = Mrs. Martyr, 1st time : Dorinda = Mrs. Bates.

21. Tom Thumb = Master Simmons, 1st time.

Dec. 1. Orphan. Acasto = Aikin, 1st time : Monimia = Miss Brunton, 1st time :—see Feb. 4 1785.

5. Richard 3d. Richard = Holman : Henry 6th = Aikin, 1st time.

7. Not acted 3 years, Double Gallant. (see March 18 1780) Clerimont = Farren : Lady Sadlife = Mrs. Abington : Lady Dainty = Mrs. Bates : Clarinda = Mrs. Inchbald.

9. Roman Father = Farren, 1st time.

14. Jane Shore. Hastings = Holman, 1st time : Shore = Pope : Jane Shore = Mrs. Wells, her 1st app. at C. G. : Alicia = Mrs. Bates, 1st time :—with, never acted there, the Fool. Beaufort = Wroughton : Pepper = Quick : Paul = Davies : Abbé = Wewitzer : O'Reilly = Booth : Laura = Mrs. Wells : Malapert = Mrs. Wilson : Floretta = Mrs. Martyr :—the Fool was printed in 1786 with the C. G. cast—but it came out at D. L. April 15 1785.

17. Hypocrite, and Three Weeks after Marriage.

20. Jane Shore. Shore = Farren : Gloster = Aikin : Belmour = Hull :—with, never acted, Omai —this piece had a great run—it was frequently preceded by a play badly acted—the songs, with a description of the business, were printed——O'Keeffe says—“ I composed a grand spectacle for C. G. “ called Omai ; the incidents, characters, &c. appropriate to the newly-discovered islands in the southern hemisphere, and closing with the apotheosis of “ Capt. Cook—the effect of this piece was most “ happy—towards the close of it, Wewitzer, who “ performed one of the warriors, came out with a “ kind of grand extempore declaration, as if it was “ the original language of some of the islands—this “ had a sham English translation, which was printed “ in the book of the songs—Wewitzer did this piece “ of state harangue-pomposo wonderfully well.”

21. Percy. Elwina = Mrs. Warren, her 3d app. : —the rest as originally.

22. Busy Body. Marplot = Lewis : Sir Francis = Quick : Sir George = Wroughton : Miranda = Mrs. T. Kennedy : Patch = Mrs. Pitt.

26. George Barnwell = Farren : Millwood = Mrs. Bates.

27. She Stoops to Conquer. Hardcastle = Thompson : Marlow = Wroughton : Tony = Quick : Miss Hardcastle = Mrs. T. Kennedy : Mrs. Hardcastle = Mrs. Webb.

28. Wroughton acted Figaro, 1st time.

29. Douglas. Douglas = Lewis : Old Norval = Brunton, 1st time : Glenalvon = Aikin : Lord Randolph = Wroughton : Lady Randolph = Mrs. Wells.

Jan. 2. Isabella. Biron = Pope, 1st time : Villeroy = Wroughton : Baldwin = Hull : Carlos = Farren : Isabella = Mrs. Wells.

3. Love makes a Man. Cludio = Lewis : Carlos = Wroughton : Don Lewis = Quick : Angelina = Mrs. T. Kennedy : Elvira = Mrs. Bates : Louisa = Mrs. Morton.

4. Barbarossa. Othman = Farren : Zaphira = Mrs. Bates :—see Dec. 13 1784.

6. Cymbeline. Posthumus = Holman, 1st time : Jachimo = Wroughton : Cloten = Quick : Pisanio = Hull : Belarius is omitted in the bill : Imogen = Mrs. Wells.

7. Funeral. Lord Hardy = Wroughton : Trim = Cubitt : Campley = Lewis : Sable = Quick : Trusty = Hull : Lady Brumpton = Mrs. Bates : Lady Harriet = Mrs. T. Kennedy : Lady Charlot = Mrs. Inchbald.

14. She wou'd and She wou'd not. Flora = Mrs. Martyr, 1st time :—rest as Oct. 1 1783.

18. Macbeth = Holman : Macduff = Aikin : Lady Macbeth = Mrs. Bates.

20. Not acted 6 years, Mistake. Lorenzo = Far-

ren : Leonora = Mrs. T. Kennedy : Camillo = Mrs. Bates :—rest as Oct. 21 1780.

21. All in the Wrong. Lady Restless = Mrs. Bates.

24. Much ado. Benedick = Holman, 1st time.

25. Comedy of Errors. Adriana = Mrs. Bates : Luciana = Mrs. T. Kennedy.

28. Love for Love. Valentine = Lewis : Foresight = Quick : Tattle = Wewitzer : Ben (with a song) = Edwin : Scandal = Farren : Sir Sampson Legend = Fearon : Jeremy = Davies : Angelica = Mrs. T. Kennedy : Mrs. Frail = Mrs. Bates : Mrs. Foresight = Mrs. Morton : Miss Prue = Mrs. Brown, 1st app. :—Mrs. Brown was engaged under Wilkinson in 1784\*—he says she acted Wowski, Kecksey in Irish Widow, and Dorcas in Cymon, particularly well—she left the Norwich company in the middle of the season for C. G. where she was engaged with a view to counteract Mrs. Jordan, but the latter had the advantage of youth and was too well established in the favour of the town to be hurt by Mrs. Brown—Wilkinson supposes that Mrs. Brown had no doubt of gaining the victory—she was a good actress ; but the attempt to run her against Mrs. Jordan proved as futile, as the attempt to run Mrs. Wells against Mrs. Siddons.

31. Distressed Mother. Orestes = Holman : Pyrrhus = Pope : Andromache = Mrs. Wells : Hermione = Miss Brunton : all for the 1st time :—with Virgin Unmasked. Coupee = Edwin : Blister = Booth : Quaver = Palmer : Miss Lucy = Mrs. Brown, 2d app. :—Miss Brunton's figure and youth were too insignificant for Hermione.

---

\* She was at Bath in 1782-1783 and 1783-1784.

Feb. 1. *Follies of a Day.* Susan = Mrs. Wilson :—Mrs. Brown's husband acted *Coupee* in the Farce.  
 2. *Rule a Wife.* Leon = Holman, 2d time.  
 3. *Poor Vulcan.* Grace = Mrs. Brown.  
 4. Not acted 7 years, *Provoked Husband.* Lord Townly = Pope, 1st time : Sir Francis Wronghead = Booth : Manly = Farren : Squire Richard = Quick : Count Basset = Palmer : John Moody = Thompson : Lady Townly = Mrs. Warren, 4th app. : Lady Wronghead = Mrs. Bates : Lady Grace = Mrs. Bannister : Miss Jenny = Mrs. Wilson :—acted Jan. 18 1782.

7. *As you like it.* Touchstone = Quick : Jaques = Aikin : Orlando = Lewis : Adam = Hull : Amiens = Johnstone : Rosalind (with the Cuckoo song) = Mrs. Wells, 1st time : Celia = Mrs. Inchbald : Audrey = Mrs. Brown :—with *Country Wife.* Pinchwife = Hull : Sparkish = Palmer : Harcourt = Davies : *Country Wife* = Mrs. Brown : Alithea = Mrs. Bates.

10. *Mrs. Abington's bt. Beaux Stratagem.* Scrub (for that night only) = Mrs. Abington :—with *Three Weeks after Marriage.* Dimity = Mrs. Wilson :—Pit and Boxes were laid together—Ladies were desired to send their servants by 4 o'clock—Mrs. Abington was supposed to have acted Scrub for a wager—and in point of profit it no doubt answered—but she is said to have disgraced herself in Scrub, and to have acted the part with her hair dressed for *Lady Racket.*

11. *Man of the World.* Lord Lumbercourt = Thompson : Melville = Hull : Lady Rodolpha = Mrs. Bates, 1st time : Constantia = Mrs. T. Kennedy :—rest as originally.

13. Love in a Village. Justice Woodcock = Quick : Hawthorn = Johnstone, 1st time : Young Meadows = Brett : Rosetta = Mrs. Billington, 1st app. : Margery = Mrs. Wilson : Deborah = Mrs. Pitt :—with Miss in her Teens. Fribble = Quick : Flash = Lewis : Miss Biddy = Mrs. Brown : Tag = Mrs. Webb.

14. Grecian Daughter. Evander = Wroughton : Dionysius = Aikin : Philotas = Farren : Melanthon = Hull : Euphrasia = Miss Brunton, 6th time.

16. Which is the Man ? Fitzherbert = Aikin : Belville = Wroughton : Beauchamp = Lewis : Pendragon = Quick : Lord Sparkle = Brown : Lady Bell Bloomer = Mrs. Warren, 1st time : Miss Pendragon = Mrs. Brown, 1st time : Julia = Mrs. T. Kennedy.

17. Roman Father, with, never acted, Love in a Camp, or Patrick in Prussia. Capt. Patrick = Johnstone : Quiz = Quick : Darby = Edwin : Olmutz = Cubitt : Father Luke = Booth : Marshall Fehrbellin = Davies : Rupert (in love with Flora) = W. Palmer : Mabel Flourish = Mrs. Webb : Norah = Mrs. Bannister : Flora (in love with Rupert) = Mrs. Martyr : — this comic Opera was written by O'Keeffe—it is a sequel to the Poor Soldier—the merit of it consists chiefly in one incident—the Marshall sees Mabel Flourish who is a large woman—he fancies that if she were to be married to a tall soldier, she would breed good recruits for the army—he gives Olmutz a slip of paper on which he had written an order that the bearer should be married to Mabel Flourish—Olmutz cannot read—he gives the paper to Darby—Darby tells him, that it is an order for the bearer to ride the great horse—Olmutz rea-

dily agrees to resign the paper to Little Quiz—Quiz and Mabel Flourish are married—quite contrary to the Marshall's intention—Darby is, with much improbability, made a soldier in the Prussian service—Patrick is a Captain in the same service—Father Luke and Norah follow him to Prussia.

18. Merchant of Venice, and Love a-la-Mode. Portia = Mrs. Wells : — Macklin acted his usual characters.

22. West Indian. Belcour = Lewis : O'Flaherty = Johnstone : Stockwell = Aikin : Capt. Dudley = Hull : Charles = Farren : Varland = Quick : Fulmer = Thompson : Charlotte Rusport (with the original Epilogue) = Mrs. Abington : Lady Rusport = Mrs. Webb : Louisa = Mrs. Bannister : Mrs. Fulmer = Mrs. Bates.

23. Not acted 10 years, Theodosius. Varanes = Pope, 1st time : Theodosius = Farren : Marcian = Aikin : Leontine = Brunton : Athanais = Miss Brunton : Pulcheria = Mrs. Bates :—acted but once—Theodosius was acted Nov. 24 1780.

25. Mrs. Henderson's bt. Venice Preserved. Jaffier Pope : Pierre = Aikin : Renault = Fearon : Priuli = Hull : Belvidera = Mrs. Siddons from D. L. :—with Three Weeks after Marriage—Pit and Boxes were laid together.

28. Beggar's Opera. Macheath = Johnstone : Polly = Mrs. Billington : Lucy = Mrs. Kennedy : Mrs. Peachum = Mrs. Webb.

March 4. Not acted 8 years, Lady's last Stake. Lord Wronglove = Wroughton : Lord George Brilliant = Lewis : Sir Friendly Moral = Aikin : Lady Wronglove = Mrs. Bates : Mrs. Conquest = Mrs.

Wells : Miss Notable = Mrs. Brown : Lady Gentle = Mrs. Warren : Hartshorn = Mrs. Pitt :—a friend, who was present, told me that at the conclusion of the play no person was prepared to speak the last speech—Lewis ordered the curtain to drop—and afterwards came on in a foolish grinning way, and apologized for this scandalous omission, by saying that the Prompter had neglected to write out Aikin's last speech—for which as acting manager he deserved to be well hissed, as it showed in what a slovenly manner they must have rehearsed.

A similar circumstance happened at Crow Street Dublin in 1762—the play was the *Tender Husband*—no one was prepared to speak the last speech—Woodward was planet-struck—he crossed the stage with an air of authority as manager, and chid Wilkinson for not speaking the tag—he said it was not in his part and applied to Dexter, as Dexter did to Mrs. Dancer—the audience hissed, and with disgrace the curtain dropped—on inspecting the play it appeared that the last speech belonged to Dexter, who was a very perfect actor in general—Wilkinson says that actors at Rehearsal are apt to move off, as soon as they conceive they have finished their own parts, without staying for the last speech—this accounts for the mistake, but is no excuse for it—and one may venture to affirm that no such blunder ever happened under Garrick.

I was at the Rehearsal of *Woman's a Riddle* in 1780—Lee Lewes, who was at that time the Harlequin of C. G., in one of the scenes jumped over a table which was set on the stage—Lewis interrupted the performance to show one of the actors a para-

graph in the newspaper—Mrs. Mattocks requested the Prompter to take good care of her, as she was very imperfect—and Miss Younge did not attend at all.

March 6. King Lear. Lear = Farren, 1st time : Edgar = Holman, 1st time : Kent = Aikin, 1st time : Bastard = Palmer : Gloster = Hull : Cordelia = Miss Brunton, 1st time.

11. Conscious Lovers. Bevil = Holman, 1st time : Tom = Lewis : Myrtle = Wroughton : Sealand = Aikin : Cimberton = Quick : Indiana = Mrs. Warren, 1st time : Phillis = Mrs. Abington, 1st time at C. G. : Lucinda = Mrs. Inchbald : Mrs. Sealand = Mrs. Pitt :—with Sultan.

13. Duenna. Isaac = Quick : Ferdinand = Palmer : Antonio = Davies : Jerome = Edwin : Carlos = Johnstone : Louisa = Mrs. Martyr : Clara = Mrs. Billington : Duenna = Mrs. Webb :—Palmer and W. Palmer are the same person.

14. Miss Brunton's bt. A new Tragedy called Werter. Werter = Holman : Albert = Farren : Charlotte = Miss Brunton :—with Barataria. Mary the Buxom = Mrs. Brown, 1st time :—for Werter see Bath Dec. 3 1785.

16. Love in a Village. Margery = Mrs. Brown, 1st time.

18. Never acted, Peruvian. Sir Gregory Craveall (uncle to Belville and Clara) = Quick : Frankly (in love with Clara) = W. Palmer : Belville = Johnstone : Blandford = Mrs. Kennedy : Dry (steward to Sir Harry) = Edwin : Sir Harry Cripplegate = Booth : Coraly (the Peruvian) = Mrs. Billington : Clara (in love with Frankly) = Mrs. Martyr : Susan (her maid)

= Mrs. Morton :—acted 6 times—Blandford had placed Coraly under the care of Belville and Clara—Belville and Coraly had fallen mutually in love—Belville checks his passion for her, as he considers her as engaged to Blandford—Blandford returns to England—Coraly is grateful for the favours she had received from him, but it is with reluctance that she is prevailed on to agree to marry him—Blandford discovers her attachment to Belville, and resigns her to him—this part of the plot is professedly taken from one of Marmontel's tales—the tale had been brought on the English stage before as the Romance of an Hour—see C. G. Dec. 2 1774—in the other part of the plot, Sir Gregory means Clara to marry Sir Harry Cripplegate, whom he has not seen—Frankly bribes Dry to lend him a suit of Sir Harry's clothes, and to introduce him to Sir Gregory as his master—in the 3d act, Sir Harry himself arrives—he and Frankly are confronted—Sir Gregory takes Sir Harry for the impostor—Sir Harry resigns Clara to Frankly—this Op. in 3 acts was written by a Lady—it is a moderate piece.

April 4. Wroughton's bt. Not acted 7 years, Mahomet. Alcanor = Wroughton, 1st time : Zaphna = Holman, 1st time : Mahomet = Aikin :—Palmira = Miss Brunton, 1st time.

8. Lewis' bt. Never acted there, Foundling. Young Belmont = Holman : Faddle = Lewis : Sir Charles Raymond = Wroughton : Col. Raymond = Farren : Rosetta = Mrs. Warren : Fidelia = Miss Brunton :—repeated on 25th.

18. Edwin's bt. Never acted there, Plain Dealer. Manly = Wroughton : Jerry Blackacre = Edwin : No-

vel = Lewis : Major Oldfox = Quick : Freeman = Farren : Lord Plausible = Wewitzer : Vernish = Davies : Fidelia = Mrs. Wells : Widow Blackacre = Mrs. Webb : Olivia = Mrs. Bates :—with, not acted 15 years, Duke and no Duke. Trappolin = Edwin : Puritan = Wewitzer.

19. Holman's bt. Mourning Bride. Osmyn = Holman, 1st time: Zara = Miss Brunton, 1st time : Almeria = Mrs. Warren, 1st time.

24. Quick's bt. Never acted there, Bird in a Cage, or Money works Wonders ! — altered from Shirley. Philenzo = Wroughton : Bonamico (a mountebank or decayed artist) = Quick : Duke of Mantua = Hull : Morello (a courtier) = Edwin Fulvio = Gardner : Grutti = Wewitzer : Dondolo = W. Palmer : Eugenia (daughter to the Duke) = Mrs. Wells : Donella, with singing, = Mrs. Martyr :—the alterations were slight—Wroughton and Quick acted very well —the Farce was the Drummer in 2 acts. Sir George Truman = Farren : Vellum = Quick : Tinsel = W. Palmer : Abigail = Mrs. Pitt : Lady Truman = Mrs. Bates.

The Bird in a Cage is a very good play—it was printed in 1633—it had been acted at the Phœnix in D. L.—Philenzo and Eugenia were mutually in love —the Duke had banished Philenzo—he confines his daughter in a building which he had erected for that purpose—his object is to keep all suitors from her, and particularly Philenzo—he allows her every gratification consistent with this plan—Philenzo enters disguised as Rolliardo—he professes to be able to do any thing, provided he be supplied with sufficient

money—the Duke agrees to supply him with about 20,000 crowns—the condition of the agreement is, that Rolliardo, in the course of a month, should get access to Eugenia, or forfeit his life—Bonamico is thrown into prison for debt—Rolliardo pays the debt for him—Bonamico in return offers Rolliardo his assistance—Bonamico enters with a large cage full of birds—the Duke sends it as a present to his daughter—Rolliardo comes out of the back of the cage—he discovers himself to Eugenia as being Philenzo—in the 5th act he tells the Duke that he has fulfilled the condition of their agreement, and that he was conveyed to Eugenia in the cage—he then acknowledges that he is Philenzo—Eugenia avows her love for Philenzo—the Duke condemns him to death—a letter from Florence makes the Duke change his mind, and the play ends with the union of Philenzo and Eugenia—while Eugenia, Donella, and the other ladies are in confinement, Morello endeavours to get admission to them in a female dress—the guards detect him, and the Duke sentences him to wear a petticoat for a month—at Morello's request, he allows him to be his jester for the appointed time.

May 5. Pope's bt. Zenobia. Rhadamistus = Pope, 1st time: Pharasmenes = Aikin: Teribazus = Farren: Megistus = Hull: Zenobia = Mrs. Pope, (late Miss Younge) 1st app. in that character, and only time this season.

Mrs. A. Martyr is said to have written the following letter to Mrs. Pope the morning after her marriage—“ Dear Madam—Permit me to be one of the “ first in offering congratulations—I have no doubt

“ of your happiness, for I will confess that if his  
 “ *Holiness* had attacked me, I should not have had  
 “ the resolution, as good a Protestant as I am, to  
 “ die ——————A. Martyr.”

Answer. “ Accept my best thanks for your con-  
 “ gratulations—this is not an hour for criticism, but  
 “ I will softly whisper to my friend, that Pope’s Es-  
 “ says are in perfect harmony with Younge’s Night  
 “ Thoughts.

“ Your’s &c. E. Pope.”

Miss Younge was generally blamed by her friends for marrying so young a man as Pope—she seems to have pleased her eye, and grieved her heart.

May 6. Clarke’s bt. Beaux Stratagem. Scrub = Quick : Mrs. Sullen = Mrs. Warren :—the bill expressed that Clarke having been too ill to act for several months past, Yates had offered to play Scrub for him—but Yates was attacked with a violent fit of the gout.

9. Mrs. Martyr’s bt. Never acted there, Fashionable Lover. Colin Macleod = Fearon : Lord Abberville = Davies : Mortimer = Aikin : Tyrrel = Lewis : Aubrey = Wroughton : Dr. Druid = Edwin : Bridgemore = Booth : Miss Aubrey = Young Lady, 1st app. : Miss Bridgemore = Mrs. Bates : Mrs. Bridgemore = Mrs. Webb :—with, (not acted 7 years) Annette and Lubin. Lubin (for that night only) = Mrs. Martyr : Annette = Mrs. Bannister :—and Country Madcap, or Miss Lucy in Town. Zorobabel = Quick : Lord Bawble = Palmer : Cantileno = Darley : Ballad = Brown : Mrs. Midnight = Mrs. Pitt : Country Madcap = Mrs. Martyr, 1st time :—perhaps it would

not be possible to mention another play, in which the 2 principal parts were acted by 2 such bad actors as Fearon and Davies.

11. Mrs. Wells' bt. Bird in a Cage, with, never acted, Small Talk, or the Westminster Boy—Quick—Edwin—Mrs. Wells—Mrs. Webb, &c.—not printed.

13. Hull's bt. A new alteration of Timon of Athens from Shakspeare and Shadwell. Timon = Holman : Apemantus = Wroughton : Alcibiades = Farren : Flavius = Hull : Lucullus = Quick : Lucius = Hewitzer : Evandra = Young Lady, 1st app. : Melissa = Mrs. Inchbald :—Wroughton was a very good Apemantus—Flavius was completely in Hull's line—Quick and Hewitzer played well and did not make their parts too comic—the last Editor of the B. D. attributes this alteration to Hull, and says he has introduced a new character, being a mistress of Timon's—the observation is a little unfortunate, as this new character is as old as 1678—see D. G.

15. Booth's bt. Alexander the Great. Alexander = Pope, 1st time : Clytus = Aikin : Statira = Mrs. Wells, 1st time : Roxana = Mrs. Bates :—with, never acted there, Piety in Pattens. Butler = Edwin : Polly Pattens = Mrs. Martyr.

20. Mrs. Inchbald's bt. For that night only, I'll tell you what! Major Cyprus = Wroughton : Anthony Euston = Bensley from D. L. : Col. Downright = Aikin : Mr. Euston = Quick : Charles Euston = Pope : Sir George Euston = Davies : A Lady = Mrs. Wells : Lady Harriet Cyprus = Mrs. Bates : Lady Euston = Mrs. Inchbald : Bloom = Mrs. Davenett :—Pope played his short part particularly well.

22. Wild's bt. Chapter of Accidents.

25. Brandon's bt. Plain Dealer.

26. For bt. of Mr. and Mrs. T. Kennedy. Bold Stroke for a Husband. Gasper = Kennedy, 1st time : Olivia = Mrs. Warren, 1st time : Victoria = Mrs. Bates : Minette = Mrs. Martyr, 1st time :—rest as before.

*N.B. The regular series of my bills for C. G. begins with this season.*

---

John Henderson, as an actor, had many disadvantages to cope with ; his height was below the common standard—his limbs were ill proportioned, they were too short ; he had not much of that flexibility of countenance, which anticipates the tongue ; that language of the eye, which prepares the spectator for the coming sentence, enchains attention and ensures partiality ; his voice wanted the silver tones which charm the ear, and was deficient in that dignified strength which commands respect ; it was not suited to the softness of love, or the rage of tyranny—but the solidity of his judgment, and the fervency of his mind, broke through all the mounds which nature seemed to have placed between him and excellency ; his comprehension was ample, his knowledge diversified, and his elocution accurate—where sensible recitation was the leading feature of a character, he had no superiour—in the variety of Shakespeare's soliloquies where more is meant than meets

the ear, he had no equal—absolute perfection is not the lot of humanity ; the relative merit of an actor is the criterion, by which he must be tried ; and in this point of view Henderson's merit stands very high—his range was extensive, (especially in Comedy) not so much for the number of parts, as for their opposition of character—in the flimsy declamation of modern Tragedy he added little to his reputation ; Shakspeare was the deity he worshipped ; he entered into the spirit of the characters drawn by him, and, feeling with enthusiasm, executed them with ardour—(*Ireland*)—in his attention to the business of the scene he was not exceeded even by Garrick—(*Davies*)—his best parts were Shylock, Sir Giles Overreach and Falstaff—(*Cumberland*)—being unacquainted with fencing or dancing, his deportment was neither easy or disengaged, and in scenes where the former accomplishment was necessary, he appeared to great disadvantage.

He had uncommon powers of imitation, and gave with the voice and gesture, the countenance, turn of thought and language of the person whose manner he assumed.

His mode of preparation was almost invariably this—when a new part was assigned to him, he first read the play—a practice which seems not to be universal with performers—he then imprinted the words of the character upon his memory, which to him was not a very difficult task—he looked over the whole play a second time, and then laid it aside ; and though this ceremony was frequently performed a fortnight before the representation, he seldom looked at it again—the evening, on which he was to

appear, was usually preceded by a hearty dinner, a cheerful but moderate glass of wine, and a game at cribbage—which was almost always his amusement, until a few minutes before the curtain drew up, and he was obliged, sometimes very unwillingly, to appear on the stage—he was strongly recommended by a friend to imitate Garrick's conduct, who, when he had a new or capital character to act, saw no company that day and dined alone upon some trifling dish—in consequence of this advice, he once changed his custom, retired to his chamber, and studied his part on the day of playing—the consequence was a coldly correct and vapid performance; which convinced his friends, that his practice was right, at least for himself—and he seriously vowed that no power on earth should induce him to repeat the experiment.

From the time of his appearing on a London theatre, he was overwhelmed with indiscriminate and ill-judged flattery—this might serve the manager, but it injured the player and inflated the man—Henderson himself said, that no actor could perform well, unless he were flattered both on and off the stage—(*Ireland*)—this is going too far—but every person who knows any thing of theatricals must have observed, that the same actors, in the same piece and the same theatre, have sometimes produced a different effect and met with a quite different reception—if the audience be not in humour, the performers, let them go on in their best spirits, will flag—on the contrary, if the audience be in good humour, the performers, tho' out of health and spirits, when they go on the stage, will be transformed and alert—Wilkinson says that the York audience was particu-

larly lukewarm as to applause, and that Woodward was so hurt, the first night he acted there, at his reception, that he as manager, was under the necessity of calling on all his acquaintance to assure them, that Woodward was so chagrined at their coolness, that he could not act so well as at London, Dublin, or Edinburgh—they took the hint, and the next night when he acted Bobadill and the Apprentice, he was so surprised and elated at the different mode of his reception, that he sat up till 2 o'Clock after his fatigue (at the age of 57) in the highest spirits—Mrs. Siddons said that the fatigue of acting Isabella in the country was double to that of acting the part in London, as the frequent applause she received at D. L. gave intervals of rest—(*Wilkinson*)—it is disgusting to see persons pleased with the play and the actors, and yet too indolent, or too selfish to applaud.

### *Henderson's characters.*

Bath 1772-1773. Hamlet, his 1st app. on any stage—Richard the 3d—Benedick—Macbeth—Bobadill—Bayes—Don Felix—Essex—Hotspur—Fribble—King Lear—Hastings—Alonzo in ditto—Alzuma in ditto—he recited Garrick's Ode.

1773-1774. Pierre—Don John in Chances—Comus—Othello—Archer—Ranger—Sir John Brute—Belville in School for Wives—Henry 2d—Beverley in Man of Business—Zanga.

1774-1775. Ford—Posthumus—Shylock—Lo-

renzo in Spanish Fryar—Sciolto—Morcar in Matilda  
—at Bristol—Falstaff.

1775-1776. Selim in Edward and Eleanora.

1776-1777. Pyrrhus—Jupiter in Amphitryon—  
George Hargrave in Runaway—Sir Charles Easy—  
Plain Dealer—King John—Evander—Lord Chalk-  
stone—Don John in Man's the Master—Falstaff in  
Merry Wives—Young Belmont in Foundling—As-  
sures in Semiramis—Octavio in She wou'd and she  
wou'd not—Oakly—Valentine in Love for Love—  
Leon—Somerset in Sir Thomas Overbury—Falstaff  
in Henry 4th—Loveless in Trip to Scarborough—  
Henry 5th — Velasquez in Braganza — Alwin in  
Countess of Salisbury.

Hay. 1777. Shylock—Hamlet—Leon — Falstaff  
in Henry 4th part 1st—Richard 3d—Don John in  
Chances—Bayes—Falstaff in Merry Wives.

D. L. 1777-1778. Roman Father—Falstaff in  
Henry 4th part 2d—King John—\*Brutus in Roman  
Sacrifice—Bobadill—\*Edgar Atheling in Battle of  
Hastings—Benedick—Macbeth—Valentine in Love  
for Love.

1778-1779. Æsop—Dominic in Spanish Fryar—  
\*Bireno in Law of Lombardy—King Lear—Bever-  
ley in Gamester—C. G. 1778-1779 — in conse-  
quence of the Coalition—Chorus in Henry 5th.

C. G. 1779-1780. \*Duke of Milan as altered—  
Jaques—Alwin in Countess of Salisbury—Sir John  
Brute—Tamerlane.

Liverpool 1780. Prospero—Mercutio—Campley  
in Funeral—Ægeon in Comedy of Errors—Charles  
Surface.

C. G. 1780-1781. Duke in Measure for Measure

—Wolsey—Iago — \*Pharnaces in Siege of Sinope  
—Sir Charles Easy—Hastings—Sir Giles Overreach.

1781-1782. \*Osborne in Duplicity—\*Austin in Count of Narbonne — Lusignan — \*Fitzherbert — Maskwell—Essex—\*Father Sullivan in Walloons.

1782-1783. Evander—Sir Anthony Branville in Discovery—\*Philodamus in do.—\*Lord Davenant in Mysterious Husband — Chamont — Malvolio — Leontes.

1783-1784. Old Norval—Sciolto—\*Old Wilmot in Shipwreck—Biron in Isabella—Comus.

1784-1785. Posthumus—Pierre—Caled in Siege of Damascus—Theseus in Phædra and Hippolitus—\*in Arab—\*Ordeal in Fashionable Levities.

\* *Originally.*

Oulton gives a list of the characters played by Henderson, marking those which he acted in London, but not saying at what places he acted the other parts—he supposes him to have acted Osmond in King Arthur—Jachimo — Faulconbridge — (probably at Bristol, to Reddish's King Arthur, Posthumus, and King John)—Glenalvon—Oroonoko—Clytus—Good-natured Man—Osmyn — Lord Guilford Dudley—Atall—Henry 6th—Regulus in Inflexible Captive (at Bristol)—Col. Tamper—Young Mirabel—Brutus in J. C.—Cato—Aubrey—Sir John Flowerdale—Riot in Wife's Relief—Alcanor.

Oulton is not correct—he represents Henderson

as acting Lorenzo in the Spanish Fryar in London—and as not having acted the Gamester and Essex in London—as acting out of London Loveless in Love's last Shift, and Sir Thomas Overbury—it was Loveless in the Trip to Scarborough, and Somerset in Sir Thomas Overbury, which Henderson acted—Oulton totally omits Assures.

Matthew Clarke, tho' not a great actor, was a very respectable one, and seldom or never out of his line—he stayed on the stage a little too long—I believe he died on the night of his benefit—he played all such parts as Kent in King Lear well—his best character was Henry 8th.

*Clarke's characters—selection only.*

C. G. 1755-1756. Osman in Zara—Theseus in Phædra—Biron in Fatal Marriage—Ulysses in do.—Zamor in Alzira.

1761-1762. Scandal—Gloster in Jane Shore.

1766-1767. Sempronius.

1767-1768. Merchant of Venice—Tullus Hostilius in Roman Father—Belarius—\*Sir William Honeywood in Good-natured Man—Kent.

1768-1769. \*Astyages in Cyrus—Guardian.

1769-1770. Angelo—Surly in Sir Courtly Nice.

1770-1771. Renault—Othman in Barbarossa—Cassio—Jaques.

1772-1773. Henry 8th — \*Orgar in *Elfrida*—  
Lafeu—Clytus—Archbishop of York in *Henry 4th*  
pt. 2d—Ventidius—\*Abbot in *Henry 2d*.

1773-1774. Thorowgood—Sciolto.

1774-1775. Sealand—Old Shepherd in *Winter's Tale*—Gardiner in *Lady Jane Gray*—King in *Hamlet*—\*Theald in *Edward and Eleanora*—Strictland—Old Norval—Marcian in *Theodosius*—King in *Henry 4th* pt. 1st.

1775-1776. Sullen—Henry 6th—Lord Touchwood—Lord Brumpton.

1776-1777. Dionysius—\*Caractacus—Narbas in *Merope*—Grey in *Countess of Salisbury*.

1777-1778. Capulet.

1782-1783. Acasto.

\* *Originally*.

Mrs. Wilson did not act after this season—she was a great favourite with the public, but threw away her excellent talents—she was past reclaiming. (*Wilkinson.*)

*Mrs. Wilson's characters—selection only.*

Hay. 1775. Betsy Blossom in *Cozeners*.

C. G. 1775-1776. Miss Hoyden in *Man of Quality*.

1776-1777. Polly Honeycombe—Country Wife.

1779-1780. \*Betsy Blossom in Deaf Lover—Julietta in Pilgrim.

Hay. 1780. \*Bridget in Chapter of Accidents.

C. G. 1780-1781. Jacinta in Mistake—Edging in C. H.—\*Betty Hint in Man of the World.

Hay. 1781. \*Comfit in Dead Alive — Filch in Beggar's Opera reversed—Flippanta.

C. G. 1781-1782. \*Miss Turnbull in Duplicity—Miss Jenny in P. H.

1782-1783. \*Catalina in Castle of Andalusia—Mrs. Cadwallader—Foible—\*Minette in Bold Stroke for a Husband.

1783-1784. Viletta in She wou'd and she wou'd not—Mrs. Page—Fatima in Cymon.

1784-1785. Tilburina—Parly in C. C.—\*Mary the Buxom in Barataria—Nell—Fine Lady in Lethe.

1785-1786. \*Fish in Appearance is against them—Lucetta in S. H.—Susan in Follies of a Day—Margery in Love in a Village.

\* *Originally.*

---

## HAY. 1786.

June 19. Love in a Village. Justice Woodcock = Edwin : Madge = Mrs. Wells :—with Hunt the Slipper.

20. Jane Shore. Hastings = Gentleman, 1st app. : Shore = Bensley : Gloster = J. Aikin : Jane Shore = Miss Woolery, 1st time : Alicia = Mrs. Bates :— with, never acted, Widow's Vow. Don Antonio (uncle to the Countess) = Parsons : Jerome (an old man in her service) = Edwin : Marquis = Bannister Jun. : Carlos (his servant) = R. Palmer : Countess (a young Widow) = Mrs. Bates : Flora (her woman) = Mrs. Wells : Donna Isabella (sister to the Marquis) = Mrs. Riley : Inis (her woman) = Miss Brangin :—acted with success—the scene lies at a village in Spain—the Countess, having had a bad husband, had made a Vow to have no intercourse with the male sex—Donna Isabella forms a plan for the introduction of her brother to the Countess—Inis, by her direction, tells the Countess that Isabella means to visit her dressed as a man—the Countess does not object to the visit—when the Marquis arrives, the Countess and all her family consider him as a woman, and treat him accordingly—at the conclusion, the Marquis marries the Countess—this is a very good F. by Mrs. Inchbald—the plot is professedly taken from a French piece.

22. Lord Russel—23. Two Connoisseurs.

26. Summer Amusement. Lord Random alias Shuffle = Palmer: Surat = Brett: &c.—see July 1 1779.

28. Suicide. Ranter = Davies: Nancy Lovel = Mrs. Bulkley:—rest as originally in 1778.

29. Fatal Curiosity. Agnes = Mrs. Bates:—rest as in 1782.

July 13. Never acted there, Conscious Lovers. Bevil = Williamson: Tom = Palmer: Myrtle = Davies: Cimberton = Parsons: Sealand = J. Aikin: Indiana = Miss Farren: Phillis = Mrs. Smith from York:—Mrs. Smith had been a favourite in the York Company—she was engaged at Bath in 1789-1790—at that time she came from Edinburgh—she played the principal parts in Comedy for some years, but at last she went off totally in her acting—she died in 1823, and was at that time a pensioner on the Bath Theatrical Fund.

14. Miss Woolery's bt. Othello, and Beggar on Horseback.

19. Not acted 7 years, Provoked Husband. Lord Townly = Palmer: Sir Francis Wronghead = Parsons: Manly = Bensley: Count Basset = R. Palmer: Lady Townly = Lady, 1st app.: Lady Wronghead = Mrs. Webb: Lady Grace = Mrs. Bulkley: Miss Jenny = Miss George.

21. Mrs. Webb's bt. Henry 4th part 1st. Falstaff (for that night only) = Mrs. Webb: Hotspur = Gentleman: King = Bensley: Prince of Wales = Palmer: 1st Carrier = Parsons: Lady Percy = Mrs. Cuyler: Hostess = Mrs. Love.

23. Never acted, Disbanded Officer, or the Ba-

roness of Bruchsal. Col. Holberg = Palmer : Paul Warmans (late his Serjeant Major) = Bannister Jun. : Rohf (his servant—a rough honest fellow) = Parsons : Katzenbuckel (a landlord) = Baddeley : Count Bellair = Wewitzer : Boy = Master Farley : Baroness = Miss Farren : Lisetta (her woman) = Mrs. Bulkley : Lady in Mourning = Mrs. Inchbald :—acted 11 times — Holberg and the Baroness were contracted—the Baroness, not having heard from him lately, comes to Berlin in quest of him—the Colonel's regiment had been disbanded—and a demur had been made to his just claims on the chest of his late regiment—the Colonel is consequently reduced to pecuniary difficulties—Katzenbuckel turns him out of his apartments to make room for the Baroness—when Holberg and the Baroness meet, the Colonel has such high notions of honour that he declines the intended marriage—his present situation being very different from what it was—the Baroness pretends that she is disinherited by her uncle—and the Colonel then presses her to fulfil the contract—his fortune is repaired, and the piece concludes with the union of him and the Baroness—Paul Warmans marries Lisetta—the plot of this C. is too slight for 5 acts, but on the whole it is a pretty good play—it was adapted to the English stage by Johnstone from the German of Lessing—a regular translation of Lessing's play was published in 1799 as the *School for Honour*.

25. For bt. of Bannister Jun. Devil in the Wine Cellar, revived. Toby = Bannister Jun. : Sir Timothy Tough = Baddeley : Sprightly = Meadows : Exciseman = Wewitzer : Butler = Brett : Leonora =

Miss Brangin :—with; I'll tell you what—and, not acted 7 years, Minor. Shift, Smirk, and Mrs. Cole = Bannister Jun.: (he acted the last part in consequence of Edwin's indisposition) Transfer = Parsons: Lucy = Mrs. Wells :—for Walking Statue, or Devil in the Wine Cellar see D. L. Jan. 9 1710—the piece acted on this evening seems to be an alteration of Hill's Farce—Corporal Cuttum is omitted in the bill, and was perhaps omitted in the representation—in the original piece there was no Exciseman.

28. Mrs. Wells' bt. English Merchant, and Irish Widow. Mrs. Brady = Mrs. Wells.

Aug. 3. Miss George's bt. Two to One. Capt. Dupely = J. Aikin : Mr. Dupely = Booth :—rest as originally—with, never acted there, Romp. Priscilla Tomboy = Miss George.

12. Never acted, Siege of Curzola—Edwin—Bannister Jun.—Booth—R. Palmer—Davies—Brett—Miss George—Signora Sestini—Mrs. Webb and Mrs. Bannister :—with Nature will Prevail. Current = Palmer : Padlock = Gardner : Finette = Mrs. Bulkley : Almadine = Mrs. Cuyler.

The Siege of Curzola was acted 7 times—it is not printed—O'Keeffe says—“ Signora Sestini being engaged at the Hay., I planned and finished a three-act Opera, with leading characters for her and Edwin; the title was ‘The Siege of Curzola’—“ the island in the Adriatic, on the coast of Dalmatia, in the territory of the Venetians—the event on “ which I founded my plot happened in the year 1588, the men hiding themselves, and the women “ defending the town from the Turks—Sestini “ performed Signora Baba, and with Edwin, as Cri-

“ colo, the Barber-Soldier, was inimitable in song  
 “ and dancing-duets ; the piece opened with all the  
 “ characters, in the Venetian style, dancing in a  
 “ pleasure-garden—John Palmer played Pompeio,  
 “ the Podesta’s son, admirably—Mrs. Wells, The-  
 “ resa the Barber’s Wife—and Miss George the  
 “ young heroine”—it is impossible to reconcile  
 what O’Keeffe says with the bill—one act of the  
 Siege of Curzola was mislaid or lost ; the other two  
 O’Keeffe sent to Harris in 1803.

15. Turk and no Turk.

17. Miss Farren’s bt. Heiress. Sir Clement Flint=King: Clifford=Bensley: Lady Emily=Miss Farren: Miss Alscrip=Mrs. Smith: Miss Alton=Mrs. Bannister.

25. Edwin’s bt. Young Quaker, and Ghost. Farmer Hodge=Edwin: Clinch=Bannister Jun.

29. Palmer’s bt. Never acted, Tit for Tat. Villamour=Palmer: Skipwell (his servant)=R. Palmer: Old Meanwell=Booth: Young Meanwell=Davies: Florinda (daughter to Old Meanwell)=Miss Farren: Letty (her maid)=Mrs. Bulkley:—with, never acted there, Peep behind the Curtain. Glib=Palmer, with original Prologue and Epilogue: Sir Macaroni Vertu=R. Palmer: Wilson=Bannister Jun.: Lady Fuz=Mrs. Webb: Miss Fuz=Miss Woolery: Orpheus=Davies: Old Shepherd=Edwin: Rhodope=Miss George.

Tit for Tat was acted 7 times—Villamour’s father and Old Meanwell had agreed that Young Villamour should marry Florinda—the young people have not seen one another—Florinda requests her father to permit her and Letty to change characters—he as-

sents—Villamour arrives at Old Meanwell's disguised as Skipwell—Skipwell is disguised as his master—Old Meanwell is aware of their disguise, but does not tell Florinda of it—Villamour falls in love with Florinda, supposing her to be Letty—she likes him—at the conclusion, they are united, but in their proper characters—Skipwell marries Letty, supposing her to be Florinda—she supposes him to be Villamour—this moderate C. in 3 acts is merely the Mutual Deception by Atkinson, with the omission of a serious underplot—Atkinson's play was acted and printed in Dublin in 1785—Atkinson acknowledges himself as indebted to an Italian piece for the plot of his comic scenes—this may be perfectly true; but the plot of them is precisely the same as that of Love's Metamorphoses—see D. L. April 15 1776—and nearly the same as that of Double Deceit—see C. G. April 25 1735—Atkinson, in the dedication of his Match for a Widow, expresses his obligations to Colman, for having brought this piece on the English stage. (*Bills from Mr. Field.*)

---

## BATH 1785-1786.

Oct. 8. New way to Pay Old Debts. Sir Giles Overreach = Murray from Norwich, 1st app.

Nov. 5. "For the future the performances will be "3 times a week"—hitherto the Company had acted 3 times at Bristol and once at Bath, as was frequently the case at the beginning of a season.

15. School for Scandal. Charles = Dimond : Joseph = Murray : Trip = Blanchard :— with, not acted 17 years, Anatomist. Mons. le Medicin— Murray : Crispin = Blanchard.

22. Appearance is against them. Walmsley = Blisset.

Dec. 3. Never acted, Werter. Werter = Dimond : Albert = Murray : Sebastian (friend to Werter) = Powell : Leuthrop (servant to Werter) = Rowbotham : Charlotte = Mrs. Bernard : Laura = Miss Harvey :— this play is founded on Goethe's Werter—a romance which at one time was much read, and which, whatever faults it may have, is certainly interesting— Albert and Charlotte are betrothed—Albert is absent — during his absence Werter and Charlotte had fallen mutually in love—Albert returns—he is apprised of Werter's love for Charlotte, but has too high an opinion of their honour to be jealous—Albert tells Charlotte that he must leave her for a short time — he makes his exit, and Werter enters to Charlotte—some conversation ensues, and then Werter proceeds to read Ossian to her, as he had been accustomed to do—after a short time, "they lose sight of every thing, and "the whole world disappears before them — He "clasps her in his arms, and strains her to his "bosom"—Charlotte recovers her recollection, and says with a firm voice that they must never meet again—Werter determines on suicide—Albert taxes Charlotte with infidelity — she taxes him with

tyranny — Werter enters in a dying state — and seemingly poisoned—he dies, and Charlotte throws herself on his body—there is a stage direction for the curtain to drop with slow music—a circumstance which General Burgoyne considers as heightening the pathos of a T. (see his preface to the Lord of the Manor pp. 13 and 14)—Werter is a poor piece with one good scene—it was written by Reynolds, who, in his Life, gives an entertaining account of the writing and acting of his T.—the candid manner in which he describes his own feelings, does him credit—the Editor of the B. D. says that Werter was printed at Dublin in 1786, and at London in 1796—in the edition of 1796 the play is reduced from 5 acts to 3—this is in some sort an improvement, as the plot is much too slight for 5 acts—on the other hand things are rather huddled together—in particular it does not exactly appear when the marriage of Albert and Charlotte takes place—in the 3d act of the original play an Epithalamium was introduced.

Werter, in the titlepage of 1796, is said to have been performed at Bath, Bristol, &c. in 3 acts—but when Miss Wallis acted Charlotte at Bristol Aug. 3 1792, the play was certainly in 5 acts—it seems not to have been reduced to 3 acts till Miss Wallis acted Charlotte at C. G. Dec. 23 1795.

Jan. 10. I'll tell you what. Major Cyprus = Bernard : Charles Euston = Dimond : Mrs. Euston = Mrs. Bernard : Lady Euston = Miss Stanton.

21. Contrivances. Robin = Blanchard.

Feb. 14. Keasberry's bt. Werter, *with alterations*—£113.

28. Blisset's bt. Macbeth. Macbeth = Murray: Lady Macbeth (for that night only) = Mrs. Nunns from Hay., 1st app. :—with Three Weeks after Marriage. Lady Racket = Mrs. Nunns :—£112.

March 21. Heiress. Sir Clement Flint = Blisset: Clifford = Murray: Lord Gayville = Dimond: Prompt = Bernard: Lady Emily = Miss Stanton: Miss Alscrip = Mrs. Bernard.

May 6. Grecian Daughter. Evander = Murray: Euphrasia = Miss Brunton from C. G.

9. Distressed Mother. Pyrrhus = Murray: Hermione = Miss Brunton: — with British Sailor, or Whimsical Ladies. Sir Jessamy Jingle = Bernard: Buckram = Blanchard: Laura = Mrs. Bernard:—this musical Entertainment was written by Bernard, and was acted for his bt. at C. G. May 22 1789, when some characters were added, and some omitted—not printed.

10. Miss Brunton acted Juliet for her bt.—£130.

13. Patrick in Prussia. Darby = Bernard: Quiz = Blanchard: Mabel Flourish = Mr. Rowbotham.

The Company removed to Bristol June 6.

June 6. Blisset's bt. Henry 4th part 1st. Falstaff = Blisset, 1st time :—£65.

13. For bt. of Mr. and Mrs. Murray. Beaux Stratagem. Gibbet (for that night only) = Murray: Cherry = Mrs. Murray :—£30 : 4 : 0—Rowbotham says Mr. and Mrs. Murray did not sell one single ticket.

19. Dimond's bt. Jane Shore. Jane Shore = Mrs.

Bernard : Alicia = a young Lady from London, being her 1st app. on any stage :—Mrs. Esten.

26. For bt. of Mr. and Mrs. Bernard. Belle's Stratagem. Letitia Hardy = Mrs. Esten : Mrs. Racket = Mrs. Bernard :—£82.

28. For bt. of Wordsworth and Miss Stanton. Hypocrite. Dr. Cantwell = Blisset : Col. Lambert = Bernard : Charlotte = Miss Stanton :—£76.

In the course of the season Murray acted Shylock—Lord Davenant—Iago—Jachimo—Oakly—Old Norval—Pierre, &c.—with several French characters.

Bernard acted Gratiano—Cludio—Young Mirabel—Col. Briton, &c.

Mrs. Bernard acted Lady Davenant—Imogen—Bizarre—Monimia, &c.

---

## MURPHY.

Murphy, in 1786, published an edition of his works in 7 vols. 8vo. with the new play of the Rival Sisters and the old plays revised and corrected—some of them are considerably altered—he gives the dates of his pieces.

		Written.	Acted.
Apprentice	...	...	1754 ... 1756
Orphan of China	...	...	1756 ... 1759

			Written.	Acted.
<b>Upholsterer</b>	...	...	1757	1758
<b>Way to keep him</b>	...	...	1758	1760
<b>Desert Island</b>	...	...	1759	1760
<b>Citizen</b>	...	...	1761	1761
<b>All in the Wrong</b>	...	...	1761	1761
<b>Old Maid</b>	...	...	1761	1761
<b>Alzuma</b>	...	...	1763	1773
<b>Know your own Mind</b>	...	...	1764	1777
<b>No one's enemy but his own</b>	...	...	1764	1764
<b>Three Weeks after Marriage</b>	...	...	1764	1764
<b>Choice (not printed separately)</b>	...	...	1764	1764
<b>School for Guardians</b>	...	...	1766	1767
<b>Zenobia</b>	...	...	1767	1768
<b>Grecian Daughter</b>	...	...	1769	1772
<b>News from Parnassus (not printed separately)</b>	...	...	1776	1776
<b>Rival Sisters (see D. L. March 18 1793)</b>	...	...	1783	

Murphy's Tragedies do him no great credit—but his Comedies and Farces are most of them good—the Apprentice—the Way to keep him—the Citizen—All in the Wrong—Know your own Mind and Three Weeks after Marriage—certainly entitle him to a very respectable rank among dramatic authors—he borrowed considerably from the French, but he made a good use of what he borrowed—Churchill, in the Rosciad, is very severe on Murphy—but this proceeded from political animosity—the Editor of the B. D. says that Murphy began a political paper in 1756, and that he afterwards answered the North Briton in a weekly paper called the Auditor—Wilkes,

in his famous dedication of the Fall of Mortimer to Lord Bute, has several cuts at Murphy, but no gross abuse on him—Murphy in 1786 expressed a hope that every line of his political writings was forgotten—he died in 1805—in the latter part of his life, his pecuniary circumstances were such, that a lady of Bath, who was his relation, allowed him an annuity—this was told to me by a gentleman, through whose hands the money used to pass.

Murphy published his Life of Garrick in 1801—he knew that every theatrical work should (if possible) be written according to the seasons, and he determined to do so—but he has not executed his purpose so well as he might have done—it was perhaps not in his power to procure the playbills—but he certainly might have procured a list of the plays from some magazine, for the whole, or at least, for the greater part of Garrick's theatrical life—but instead of doing so, he seems to have trusted to his memory—the consequence is, that he has been guilty of many mistakes—it has been said that his Life of Garrick does him no credit—but this censure is much too severe—after making every possible deduction for the faults of which Murphy has been guilty, it may fairly be asserted that his work contains much information, and many judicious remarks.

---

## D. L. 1786-1787.

Sep. 16. School for Scandal.  
Oct. 5. Tancred and Sigismunda.  
7. Clandestine Marriage.  
10. Foundling—see March 21 1782.  
16. Gamester, and Who's the Dupe ?  
19. Percy, and Gentle Shepherd.  
23. Grecian Daughter, and High Life.  
24. Winter's Tale, with, never acted, Richard Cœur de Lion. Richard (in love with Matilda) = Kemble : Blondel (his friend) = Barrymore : Sir Owen (a Welchman) = Bannister : Florestan (in love with Laurette) = Williames : Guillot = Suett : Seneschal to Matilda = Phillimore : Antonio (guide to Matilda) = Miss Romanzini : Matilda (in love with Richard) = Mrs. Jordan : Laurette (daughter to Sir Owen—in love with Florestan) = Mrs. Crouch : Julie (her young sister) = Miss De Camp :—Richard is confined in an old castle—Florestan is governor of the castle, and entrusted with the custody of Richard by a superior—Matilda and Blondel are in search of Richard, but separately—Matilda is disguised as a boy—she pretends to be blind—she discovers that Richard is in the castle—and tells Blondell—Florestan comes to Sir Owen's to see Laurette—he is taken prisoner—the Seneschal, Blondel, &c. attack the castle, and set Richard at liberty—this historical romance was written in French by Sedaine—General Burgoyne has adapted it to the English stage with

much taste and neatness—he has made one alteration for the better—in the French piece Blondel discovers that Richard is in the castle, instead of Matilda—Burgoyne's piece is musical—Kemble was obliged to sing, as Matilda begins a song without the castle, and Richard replies to it from within—Richard Cœur de Lion was performed 33 times at least—Mrs. Jordan and Miss Romanzini acted very well.

25. Bold Stroke for a Wife. Col. Feignwell = Palmer: Obediah Prim = Moody: Sir Philip Mode-love = Baddeley: Periwinkle = Waldron: Simon Pure = R. Palmer: Ann Lovely = Miss Farren.

28. Rule a Wife. Copper Captain = King.

30. Not acted 6 years, Miser. Lovegold = Moss, from Dublin, his 1st app. there: Ramilie = Palmer: Lappet = Miss Pope: Mariana = Mrs. Brereton.

No performance from Oct. 31 to Nov. 13 on account of the death of the Princess Amelia.

Nov. 14. Confederacy. Corinna = Mrs. Forster.

18. Fair Penitent. Lavinia = Mrs. Ward.

22. Never acted there, Cleone. Sifroy = Kemble: Glanville = Bensley: Beaufort Sen. = J. Aikin: Beaufort Jun. = Barrymore: Paulet = Whitfield: Cleone = Mrs. Siddons: Isabella = Mrs. Ward:—with Gentle Shepherd. Patie = Miss Stageloir: Symon = Moody: Bauldy = Dodd: Peggy = Mrs. Forster.

24. Cleone. Mrs. Siddons had affected the Ladies so much on the 22d, that the Boxes on this evening were to a certain degree deserted, and the play was laid aside—some admirers of Mrs. Siddons, who, on the supposition that she would play the character frequently, had not hurried themselves about seeing her, were greatly disappointed.

25. Never acted, School for Greybeards, or the Mourning Bride. Don Alexis and Don Gasper (the Greybeards) = King and Parsons: Don Octavio (son to Don Gasper) = Palmer: Don Henry = Kemble: Don Sebastian (in love with Viola) = Bannister Jun.: Donna Seraphina (the second wife of Don Alexis) = Miss Farren: Donna Antonia (the Mourning Bride) = Mrs. Crouch: Donna Viola (daughter to Don Alexis—in love with Sebastian) = Mrs. Brereton: Rachel (servant to Don Gasper) = Mrs. Wrighten: Carlota (servant to Donna Seraphina) = Mrs. Wilson:—scene Portugal—Henry and Antonia were contracted—Henry had fought a duel, and killed his antagonist—he had made his escape to Madrid—during his absence Don Gasper had made Antonia believe that Henry was dead, and had obtained from her a reluctant promise to marry him—the play begins on the day of their intended wedding—Henry returns to Portugal—by means of a letter he passes himself on Don Gasper for his nephew—Antonia is struck with his likeness to Henry—in the 3d act they come to an explanation—in the 4th Don Gasper presses Antonia to have the ceremony performed—Henry enters—he tells Don Gasper that there is a plot—that the people are in arms—and that he must go to Don Alexis immediately—as a proof of the truth of what he says, he produces a seal ring which Don Alexis had lent him—Gasper goes to the house of Alexis—Henry endeavours to carry off Antonia—Gasper returns, and the lovers are disappointed—in the last scene, Henry exhibits his pardon, and claims Antonia for his wife—Don Gasper makes no resistance—see *Lucky Chance T. R. 1687*—in the other

part of the plot, Octavio makes love to Seraphina, supposing her to be the daughter, instead of the wife of Alexis—Seraphina is virtuous, but fond of admiration—she humours the mistake till the last scene—Sebastian marries Viola—the audience took needless offence at a scene in the 4th act, and an unfortunate expression, in Young Bannister's part, revived the opposition in the last scene—no more was heard till King advanced to speak the last speech—some alteration was made on the 2d night, and the play was acted 9 times, or more, in the course of the season, but never afterwards—it is a good Comedy and was very well acted.

On the first night it struck me that I had seen something like the play before, and when the 4th act came, I was fully satisfied—that part of the plot which concerns Antonia, Henry and Gasper ; and even the outlines of Seraphina's character, are taken from the *Lucky Chance*—as Mrs. Behn's play, tho' a very good one, is too indecent to be ever represented again, Mrs. Cowley might without any disgrace to herself have borrowed whatever she pleased ; provided she had made a proper acknowledgement—instead of which she says in her preface—“ The idea of the business which concerns Antonia, Henry, and Gasper was presented to me in an obsolete Comedy ; I say the *idea*, for when it is known that in the original the scene lay among traders in London—and those traders of the lowest and most detestable manners, it will be conceived at once, that in removing it to Portugal and fixing the characters among the nobility, it was hardly possible to carry with me *more* than the *idea* ”—

the traders whom Mrs. Cowley mentions, are both Knights, the one an Alderman, the other a Banker.

### Lucky Chance.

*Belmour.* Not one chance look this way—and yet I can forgive her lovely eyes—  
Because they look not pleas'd with all this ceremony;  
And yet methinks some sympathy in love  
Might this way glance their beams—I cannot hold—  
—Sir is this fair lady my aunt?

*Sir Feeble.* Oh, Francis! come hither Francis.  
Lette, here's a young rogue has a mind to kiss thee.

*Puts them together, she starts back.*

—Nay start not, he's my own flesh and blood—  
My Nephew.

*Leticia.* There's something in his face so like my Belmour, it calls my blushes up and leaves my heart defenceless.

### School for Greybeards.

*Henry.* Not one chance look this way! and yet I can forgive the sweet averted eye, because it speaks disgust to all around her.

*Don Gasper.* Ud! I had forgot—here, here's a nephew of mine—pray receive him.

*She curtsies without regarding him.*

*Don Henry.* (aside) Where then is the secret sympathy of love, which should instruct her that her Henry's near? She shall observe me—May this day be happy to you, lady; and to him whom you wish to bless!

*She starts at his voice, looks, and shrieks.*

*Gasper.* Heyday little Pet, what ails ye?—why do you start and shriek—he's my own flesh and blood.

*Antonia.* Surprize Sir—your nephew so much—he so much resembles—a most beloved relation, whom I have lost.

Were Don Henry living, I should believe the stranger him; but oh 'tis impossible——

The other scenes tho' they may differ in the dialogue, yet agree in essentials—the scene in the 5th act between Alexis and Gasper bears the strongest resemblance to that between Sir Feeble and Sir Cautious in the *Lucky Chance*.

Mrs. Cowley was ashamed to advance a direct lie, but she was not ashamed to insinuate a falsehood——

*A Nœvio vel sumpsisti multa, si fateris; vel, si negas, surripiuisti*—Cicero.

Dec. 1. *Strangers at Home*—5. *Tempest*.

6. *Distressed Mother*. Orestes = Kemble: Andromache = Mrs. Mc George, 1st app.: (rest as March 4 1786) with Waterman. Tugg = Bannister: Robin = Suett: Bundle = Staunton: Wilhelmina = Mrs. Crouch: Mrs. Bundle = Mrs. Wrighten:—Mrs. Mc George seems to have acted at D. L. but one night—she was engaged under Wilkinson in 1772.

11. *Love for Love*. Valentine = Kemble, 1st time: Ben = King, 1st time: Foresight = Parsons: Sir Sampson = Moody: Scandal = Bensley: Jeremy = Baddeley: Tattle = Dodd: Angelica = Miss Farren: Mrs. Frail = Miss Pope: Miss Prue = Mrs. Jordan, 1st time: Mrs. Foresight = Mrs. Ward.

19. *Douglas, and Critic*.

28. *Beggar's Opera*. Macheath = Bannister:

Peachum = Moody : Lockit = Baddeley : Filch = Suett : Polly = Mrs. Crouch : Lucy = Mrs. Wilson : Mrs. Peachum = Mrs. Hopkins :—with (3d time for 5 years) Harlequin's Invasion. Harlequin = Bannister Jun. : Snip = Suett : Simon = Moody : Gasconade = Baddeley : Dolly Snip = Miss Pope.

Jan. 3. Wonder. Don Felix = Smith : Lissardo = King : Col. Briton = Palmer : Don Pedro = Waldron : (generally Parsons) Don Lopez = Baddeley : Gibby = Moody : Violante = Miss Farren : Flora = Miss Pope : Isabella = Mrs. Ward.

8. Heiress. Allscrip = Suett :—with Jubilee.

11. Hamlet. 1st Gravedigger = Suett : Queen = Mrs. Ward.

13. New way to Pay old Debts. Allworth = Lawrence : Margaret = Mrs. Brereton :—rest as Nov. 14 1783—with, never acted, First Floor. Tim Tartlett (apprentice to Mrs. Pattypan) = Bannister Jun. : Whimsey = Baddeley : Young Whimsey (his son) = R. Palmer : Monford (in love with Charlotte) = Whitfield : Furnish = Suett : Mrs. Pattypan (a pastry-cook) = Mrs. Hopkins : Nancy (her servant) = Mrs. Wilson : Charlotte (daughter to Whimsey—in love with Monford) = Miss Collins :—acted 23 times at least—Mrs. Pattypan wants Tim to marry her—he prefers Nancy—Mrs. Pattypan wishes to get Young Whimsey out of her First Floor—he will not go—she lets it to Monford—Old Whimsey comes to Mrs. Pattypan's as to his son's lodgings—several mistakes occur—at the conclusion Old Whimsey consents to his daughter's union with Monford—Tim marries Mrs. Pattypan—this is a moderate F. by Cobb—it met with much greater success than it deserved.

15. Winter's Tale. Leontes = Smith : Polixenes = Bensley : Florizel = Barrymore : Camillo = J. Aikin : Autolicus = Dodd : Clown = Suett : Hermione = Miss Farren : Perdita = Mrs. Crouch : Paulina = Mrs. Hopkins.

17. Jealous Wife—18. Stratagem—23. Othello.

24. Natural Son. Dumps = Suett.

26. Maid of the Mill. Lord Aimworth = Dignum : Sir Harry Sycamore = Waldron : (generally Parsons) Giles = Bannister : Fairfield = J. Aikin : Ralph = Suett : Patty = Mrs. Crouch : Fanny = Miss Romanzini, 1st time : Lady Sycamore = Mrs. Hopkins.

29. Mrs. Siddons' bt. Cymbeline. Imogen = Mrs. Siddons, 1st time :—rest as Nov. 21 1785.

Feb. 7. Orphan. Castalio = Kemble, 1st time : Chamont = Bannister Jun. : Polydore = Barrymore : Acasto = Packer : Page = Miss De Camp : Monimia = Young Lady, 1st app.

17. Country Girl, with Sultan. Roxalana = Mrs. Jordan, 2d time.

20. Heiress. Lord Gayville = Kemble, 1st time.

March 8. Never acted there, Count of Narbonne. Raymond = Kemble : Austin = Bensley : Theodore Bannister Jun. : Hortensia = Mrs. Siddons : Adelaide = Mrs. Crouch.

12. Never acted, Seduction. Sir Frederic Fashion (a libertine) = Palmer : Gabriel = King : Lord Morden = Kemble : General Burland (father to Emily) = J. Aikin : Lady Morden = Miss Farren : Harriet (disguised as a young Irishman) = Mrs. Wilson : Mrs. Modelly = Miss Pope : Emily = Mrs. Brereton : — acted 9 or 10 times—Lord Morden had married a

woman who had every requisite to make the married state happy—he had however neglected her, and led a fashionable life—a short time before the play begins, Lady Morden had assumed the manners of a fashionable lady—she coquets with Sir Frederic — Lord Morden is jealous, but ashamed to show his jealousy —at last the apparent intimacy between Sir Frederic and Lady Morden becomes so great, that Lord Morden calls Sir Frederic to an account for his conduct —they begin to fight, but are parted—Sir Frederic's objects are, to run off with Emily, and to seduce Lady Morden—the elopement is fixed for ten o'clock —Sir Frederic, in the mean time, is to have a private interview with Lady Morden—as he has no doubt of triumphing over her virtue, he writes a letter to her with apologies for deserting her—this letter he reads to Mrs. Modely—and then gives it to Gabriel, with directions to deliver it to Lady Morden, half an hour after Sir Frederic shall have carried off Emily—Gabriel is apparently a country servant with a great deal of cunning — Sir Frederic engages him in his interest—in the last scene Gabriel throws off his disguise, and appears as Mr. Wilmot, Lady Morden's brother—Sir Frederic is completely exposed—Lord Morden is happy to find that his wife has only been acting an assumed character——this C. was written by Holcroft—it is on the whole a good play, but Gabriel is not a natural character—Sir Frederick's letter is exquisite—Holcroft has preserved the unities of time and place—in the preface he complains of Harris' conduct, and seemingly with good reason.

20. Smith's bt. Cymbeline—this play was acted

several times in the course of the season—Smith was very happy in the lighter parts of Jachimo's character.

27. Palmer's bt. Isabella, with Sultan. Solyman (for that night only) = Palmer.

29. Kemble's bt. All in the Wrong. Sir John Restless = King: Beverley (for that night) = Kemble: Belinda = Miss Farren: Lady Restless = Mrs. Siddons:—she had been previously advertised for Lady Easy, but the play was changed.

April 9. Bannister's bt. School for Scandal, and Quaker.

10. Dodd's bt. Country Girl, and Alchemist. Abel Drugger = Dodd: Face = Palmer: Subtle = J. Aikin: Doll Common = Mrs. Hopkins:—Dodd and Palmer acted very well; but the Alchemist was become so obsolete, that it was hissed by some persons in the Gallery.

13. Mrs. Jordan's bt. As you like it. Orlando = Kemble: Rosalind = Mrs. Jordan, 1st time: Audrey = Mrs. Booth:—with Sultan.

14. Never acted, Julia, or the Italian Lover. Mentrebole (the Italian Lover) = Kemble: Marcellus (the younger brother of Claudio) = Palmer: Durazzo (a nobleman of Genoa) = Bensley: Manoa (a jeweller) = J. Aikin: Duke of Genoa = Packer: Julia (daughter to Durazzo) = Mrs. Siddons: Fulvia (mother to Claudio and Marcellus) = Mrs. Ward: Olympia (sister to Mentrebole) = Mrs. Brereton:—acted but once this season—Claudio and Julia were on the point of being married—Claudio was found murdered—Julia is inconsolable for his loss—Mentrebole is

desperately in love with her—she treats him with civility, but does not afford him any encouragement—Marcellus returns home—he falls in love with Julia at first sight—Mentevole is jealous, and gives him a challenge—they fight, and Mentevole is disarmed—in the mean time Mentevole had dropt Julia's picture—Olympia had taken it up—she hangs it on Julia's dressing-glass, and tells Julia's woman that her brother had dropt it—Fulvia and Julia on seeing the picture, know it to be that which Claudio wore about his neck at the time when he was killed—they suspect Mentevole of having committed the murder—Fulvia extends her suspicions even to Julia as an accomplice—Mentevole is brought before the Duke—he endeavours to prove that the picture which he had dropt, was not the picture which belonged to Claudio—he is refuted by Manoa, whom he supposed to be dead—Mentevole acknowledges the murder—he kills Julia—and attempts to kill himself, but is prevented—this is a moderate T. by Jephson—some parts of it are animated, others are dull—the merit of it consists chiefly in the character of Mentevole—its great fault is the conduct of Olympia about the picture—that a sister, who well knows the violence of her brother's disposition, should take a picture from him, and make the use of it, which Olympia does, is very improbable.

17. Bensley's bt. *Venice Preserved*. Jaffier = Pope, from C. G. :—Kemble was ill.

18. Mrs. Crouch's bt. *Heiress, with Double Disguise*. Rose = Miss Romanzini, 1st time : — Mrs. Wrighten had left the stage.

19. *Macbeth*. When Whitfield in Macduff was

fighting with Smith as Macbeth, he unfortunately fell down—Smith said “Get up and fight.”

20. School for Fathers. Lionel = Kelly, 1st app. on the English stage : Clarissa = Mrs. Crouch :—see Jan. 8 1778.

23. Baddeley's bt. Love for Love. Valentine = Whitfield : Ben = Palmer, 1st time :—with a new Interlude called Jewish Courtship. Shadrach Moses = Baddeley : Miss Lear Ephraims = Bannister Jun. :—and, never acted, Mistake of a Minute—Bannister Jun.—Dignum—Mrs. Crouch—Miss Romanzini —this Musical piece is not printed—it was not acted a 2d time.

25. For bt. of Bannister Jun. Transformation, or the Manager an Actor in spite of himself—Bannister Jun. spoke the Prologue and acted—Clerville —Waiter—Hairdresser — Musician — Machinist — Woman-dresser—Prompter — Poet and Publican—Manager = Barrymore :—with Strangers at Home— and Humourist. Aldobrand = Suett.

27. Suett acted Trappanti, and Mungo for his bt.

30. George Barnwell = Bannister Jun. : Millwood = Mrs. Ward : Lucy = Mrs. Wilson.

May 4. Mrs. Forster's bt. Country Girl. Lucy = Mrs. Forster : Miss Peggy = Mrs. Wilson, 1st time.

7. Mrs. Siddons' bt. Jane Shore. Jane Shore = Mrs. Ward : Alicia (1st time and for that night only) = Mrs. Siddons :—with Bon Ton.

9. Mrs. Wilson's bt. Twelfth Night. Viola = Mrs. T. Kennedy from C. G. :—with Irish Widow. Mrs. Brady = Mrs. Wilson, 1st time.

11. Love in a Village. Justice Woodcock = Parsons : Young Meadows = Kelly, 1st time : Hawthorn = Bannister : Hodge = Moody : Rosetta = Mrs. Crouch, 1st time :—with, never acted, Distressed Baronet. Sir George Courteous = Palmer : Pop (a rich Pawnbroker) = Suett : Quirk = Baddeley : Capt. Prywell = Packer : Sophia (daughter to Pop) = Mrs. Wilson : Mrs. Termagant = Mrs. Hopkins : Ninny = Miss Collins :—acted 6 times—at the opening of the piece Sir George has just entered into his 21st birthday, but instead of coming into £3000 a year, his post-dated bonds and mortgages have left him without a shilling—Sophia has really no sister, but she passes herself on Sir George, first as her sister Penelope, and then as her sister Diana—at the conclusion Sir George marries Sophia with Pop's consent—this is a poor Farce by Stuart.

16. For bt. of R. Palmer, and Staunton. Trip to Scarborough. Miss Hoyden = Mrs. Forster :—with a new Interlude called Box-lobby Loungers. Sir Peter Pippin = Baddeley : Dicky Dash = Bannister Jun. : Scotchman = Suett : Irishman = Moody : Lounger = R. Palmer : Lady Patty Plaid = Mrs. Wilson :—with Too Civil by Half.

19. Mourning Bride. Almeria = Mrs. Ward.

21. Way to keep him. Mrs. Lovemore = Mrs. Ward.

22. She wou'd and She wou'd not. Hypolita = Mrs. T. Kennedy from C. G.

23. Fosbrook's bt. Way of the World. Mirabell = Smith : Fainall = Bensley : Witwou'd = King : Sir Wilful = Moody : Waitwell = Parsons : Petulant = Baddeley : Millamant = Miss Farren : Lady Wish-

fort = Mrs. Hopkins : Mrs. Marwood = Mrs. Ward :  
Foible = Miss Pope : Mrs. Fainall = Mrs. Wilson.

24. Theatrical Fund. Cymbeline, and Bon Ton.  
Posthumus = Bensley.

29. Mrs. Siddons acted Rosalind.

30. Provoked Husband — 31. West Indian.

June 1. Plain Dealer. Manly = Bensley : Jerry Blackacre = Dodd : Novel = Palmer : Lord Plausible = Suett : Freeman = Barrymore : Major Oldfox = Moody : Fidelia = Mrs. Wilson : Widow Blackacre = Mrs. Hopkins : Olivia = Miss Pope.

2. Macbeth — 7. Every Man in his Humour.

8. Chances — 9. Venice Preserved — last play.

### C. G. 1786-1787.

Sept. 25. Gamester. Beverley = Pope, 1st time :  
Stukely = Aikin : Lewson = Farren : Jarvis = Hull :  
Mrs. Beverley = Mrs. Pope : Charlotte = Mrs. Wells,  
1st time :—with Romp. Watty = Brown : Capt.  
Sightly = Cubitt : Barnacle = Booth : Priscilla Tom-  
boy = Mrs. Brown.

29. Double Gallant. Careless = Farren : Cleri-  
mont = Macready : Clarinda = Mrs. Bates : Wishwell  
= Mrs. Brown :—rest as before.

Oct. 4. Foundling. Rosetta = Mrs. Mattocks :  
Fidelia = Miss Wilkinson from York, her 1st app.

16. Never acted, Richard Cœur de Lion. Blondel = Johnstone : Morgan = Quick : La Bruce (attendant on the Queen) = Edwin : Richard = Davies : Berghen (a clown) = Wewitzer : Florestine = Macready : Antonio = Mrs. Brown : Queen Berengaria (wife to Richard) = Mrs. Billington : Lauretta = Mrs. Martyr :—this is Macnally's version of Sedaine's Opera—it is not a bad piece, but it is considerably inferior to Burgoyne's — see D. L. Oct. 24—in Macnally's Opera, Blondel pretends to be blind, and discovers that the King is confined in the castle—the characters of La Bruce and Berghen either did not exist in the French piece, or else they are judiciously omitted by Burgoyne—Macnally is so absurd as to make La Bruce talk about *Operas*—his Richard was acted as an afterpiece, for the 11th time on Nov. 18th.

25. Provoked Wife. Sir John Brute = Ryder, 1st app. in this kingdom : Heartfree = Aikin : Constant = Farren : Razor = Wewitzer : Lady Fanciful = Mrs. Pope, 1st time : Lady Brute = Mrs. Bates : Mademoiselle = Mrs. Mattocks, 1st time : Belinda = Mrs. Wells, 1st time :—for Ryder see Irish Stage Dec. 7 1757—he was greatly hurt by being too much puffed in the newspapers ; the expectation of the town was raised so high, that tho' a very good actor, he was not able to come up to it—he did not appear to the same advantage at C. G. as at Dublin, several of his parts being in the possession of Edwin, &c.

Nov. 13. All in the Wrong. Sir John Restless = Ryder : Beverley = Lewis : Belinda = Mrs. Belfille,

1st app. : Lady Restless = Mrs. Mattocks :— with Cheats of Scapin. Scapin = Ryder.

Mrs. Belfille did not act a 2d time—she soon after engaged under Wilkinson—her person was genteel, and the dresses (which were her own) were elegant, and highly finished in the extreme of fashion—her 1st app. was at Hull in *Lady Paragon*, when she pleased to a certain degree, but the animation of soul, aided by true comic humour, was wanting—she continued with Wilkinson to the end of the York season, and died the following year at Glasgow of an epidemic sore throat—(*Wilkinson*)—in 1784 she played a good line of business in the Norwich company.

15. *Love for Love*. Valentine = Holman, 1st time : Tattle = Lewis, 1st time : Ben = Ryder, 1st time, with a song : Angelica = Mrs. Pope : Mrs. Frail = Mrs. Mattocks : Mrs. Foresight = Mrs. Bates :—rest as Jan. 28 1786.

18. Never acted, He would be a Soldier. Caleb (son to Wilkins) = Edwin : Capt. Crevelt = Lewis : Sir Oliver Oldstock = Quick : Col. Talbot = Aikin : Mandeville (his nephew—in love with Harriet) = Farren : Count Pierpoint (a Frenchman) = Wewitzer : Wilkins (landlord of the George Inn) = Fearon : Johnson (valet to Col. Talbot) = Brown : Charlotte (daughter to Sir Oliver and Lady Oldstock) = Mrs. Pope : Lady Oldstock = Mrs. Webb : Mrs. Wilkins (second wife to Wilkins) = Mrs. Brown : Harriet = Mrs. Wells :—acted about 23 times—this is a moderate C. by Pilon—Col. Talbot, when young, had been married privately—on being sent abroad, he had committed his son to the care of Wilkins—

the boy, when about 12 years old, had gone off with a party of soldiers—at the opening of the play, Col. Talbot is just returned from India, after a long absence, and with a large fortune—he sends Johnson to Wilkins in quest of his son—Wilkins is at a loss what to do—his wife persuades him to palm Caleb on the Colonel as his son—the Colonel is much disappointed at finding himself the father of a vulgar illiterate youth, who gives no promise of improvement—Johnson has a slight love affair with Mrs. Wilkins—on the approach of her husband he conceals himself behind a curtain—he is discovered, and Wilkins is in a rage with his wife—she revenges herself on him by telling Col. Talbot that Caleb is her husband's son—Capt. Crevelt turns out to be Col. Talbot's son—this part of the play is very good—the other part of it is rather dull—Capt. Crevelt falls in love with Charlotte—she falls in love with him—at the conclusion they are united—Mandeville marries Harriet—Pilon tells us that his play had been offered to Colman in the summer, and that he refused to act it—it was now acted with more success than it deserved—see Exchange no Robbery Hay. Aug. 12 1820.

22. Henry 4th 1st pt. Falstaff = Ryder, 1st time : Hotspur = Holman : King = Hull : Prince of Wales = Lewis : Sir Richard Vernon = Farren : Francis = Edwin : 1st Carrier = Wewitzer : Lady Percy = Mrs. Wells : Hostess = Mrs. Pitt.

24. Castle of Andalusia, and Barnaby Brittle.

27. Fair Penitent. Sciolto = Aikin : Calista = Miss Brunton, 1st time :—rest as April 12 1785.

28. Padlock. Don Diego = Davies : Mungo = Quick : Leander = Johnstone : Leonora = Miss Wilkinson : Ursula = Mrs. Webb.

29. Merry Wives. Falstaff = Ryder, 1st time : Ford = Farren : Sir Hugh = Edwin : Dr. Caius = Wewitzer : Page = Hull : Mrs. Ford = Mrs. Pope : Mrs. Page = Mrs. Bates : Mrs. Quickly = Mrs. Pitt.

30. Two Misers. Hunks = Edwin : Gripe = Quick.

Dec. 4. Mahomet. Alcanor = Farren, 1st time.

6. Love in a Village. Madge = Mrs. Wells, 1st time at C. G. :—with, never acted, Girl in Style—Quick—Edwin—Johnstone — Mrs. Brown — Mrs. Webb—Mrs. Martyr—not printed.

11. Romeo and Juliet, with Barataria.

13. Not acted 6 years, Know your own Mind. Millamour = Lewis : Dashwou'd = Didier : Malvil = Farren : Bygrove = Aikin : Lady Bell = Mrs. Mattocks : Miss Neville = Miss Wilkinson : Mrs. Bromley = Mrs. Bates : Lady Jane = Mrs. T. Kennedy :—with Hob in the Well. Hob = Ryder : Dick = Brown : Flora = Mrs. Martyr : Hob's Mother = Mrs. Pitt :—Ryder played Hob very well.

19. Merchant of Venice. Shylock = Macklin : Anthonio = Hull : Bassanio = Pope : Gratiano = Macready : Lorenzo = Johnstone : Launcelot = Quick : Portia = Mrs. Pope :—with Love a-la-Mode. Sir Archy = Macklin : Squire Groom = Lewis : Sir Callaghan = Johnstone : Mordecai = Quick.

23. Never acted, Eloisa. St. Preux = Pope : Villiers = Holman : Hainault = Farren : Eloisa = Miss Brunton :—this T. was written by Reynolds—it was acted 3 times, but is not printed—Reynolds was

quite an enthusiast with regard to the real Eloisa—see his Life.

“Eloisa en Dishabille—being a new version of “that Lady’s celebrated Epistle to Abelard—ascribed “to Professor Porson”—was published in 1822—50 copies only were printed, that a shameful price might be exacted for each copy——this burlesque poem was written at Cambridge some time between 1783 and 1787—Boaden says that Porson assured him he was not the author of it—(see the Life of Kemble vol. 1 p. 357)—this is decisive—but if more were wanted, I could testify that when Eloisa en Dishabille was first read in manuscript, Porson himself conjectured that it was written by Tierney of Peter-House—Gregory Blunt’s Letters to Granville Sharp have also been attributed to Porson, but the late Dr. Raine told me, that Porson had disclaimed them—Two Charades (on the words Parson and Curfew) were given me as written by Porson—I did not think that they were his—but when I asked him the question, he said they were.

21. Never acted there, Anatomist. Crispin = Ryder : Mons. Le Medicin = Wewitzer : Old Gerald = Quick : Beatrice = Mrs. Bates.

27. Grecian Daughter. Evander = Farren : Philotas = Holman :—rest as before.

30. Wonder. Don Felix = Lewis : Lissardo = Ryder, 1st time : Col. Briton = Farren : Don Pedro = Quick : Violante = Mrs. Mattocks : Flora = Mrs. T. Kennedy.

Jan 2. Not acted 7 years, Bold Stroke for a Wife. Col. Feignwell = Ryder : Obediah Prim = Booth : Periwinkle = Quick : Sir Philip Modelove = Wewit-

zer : Anne Lovely = Mrs. Mattocks : Mrs. Prim = Mrs. Pitt.

6. Funeral. Lord Hardy = Pope, 1st time : Trim = Ryder, 1st time : Lady Harriet = Mrs. Mattocks : Lady Charlot = Mrs. T. Kennedy : Mrs. Fardingale = Mrs. Webb :—rest as Jan. 7 1786.

8. Zenobia—as before—Mrs. Pope was very deservedly applauded when she said—

“ Guess if you can—determine if you dare.”

11. Love makes a Man. Carlos = Holman, 1st time : Angelina = Miss Wilkinson, 1st time :—rest as Jan. 3 1786.

15. Not acted 10 years, Merope. Dorilas = Holman : Narbas = Aikin : Polyphontes = Farren, being their 1st app. in those characters : Merope = Mrs Pope.

27. Orphan, with, never acted, Man Milliner. Coeffeuse = Wewitzer : Bob Dobbin = Edwin : Galen Dobbin (an apothecary) = Quick : Frank Dobbin (his brother) = Davies : Sir Harry Fangle = Brown : Miss Polly Gunnel = Mrs. Brown : Mrs. Coeffeuse = Mrs. Webb : Lady Dolphin = Mrs. Bates :—Galen Dobbin sends his son Bob to town, under the care of his brother, and with directions to bind him apprentice to an eminent surgeon—Frank Dobbin loses a part of the fee which he was to have paid with Bob—and with the remainder he binds him apprentice to Coeffeuse, who is a Man Milliner—Galen Dobbin comes to town—he sees Bob with a large bandbox on his head—and, after some time, discovers what has been done—the piece concludes with the marriage of Bob and Polly Gunnel—she had been brought up at

Plymouth — her language is all made up of sea phrases—this F. was written by O'Keeffe—he says —“ as soon as the curtain rose—not a word was heard—the house was filled with haberdashers—it was remarked, but too late, that the title was beating the drum for certain condemnation”—this is no doubt true—but the Farce was a poor piece, and deserved damnation—the Prologue was written by Colman, and spoken by Mrs. Mattocks, as a Woman Milliner—

—“ For sure no man  
“ *Would* be a Milliner, or ever *can*.”

O'Keeffe has not inserted the Prologue in his works—he puts Mrs. Mattocks' name to Miss Polly Gunnel, and probably intended her for the part, but she certainly did not act it.

31. Rule a Wife, and Three weeks after Marriage.

Feb. 6. Duke and no Duke. Trappolin = Edwin.

7, Provoked Husband. Lord Townly = Pope : Sir Francis = Fearon : Manly = Farren : Squire Richard = Quick : John Moody = Edwin : Count Basset = Macready : Lady Townly = Mrs. Abington : Lady Wronghead = Mrs. Webb : Lady Grace = Mrs. Mattocks : Miss Jenny = Mrs. Brown.

9. Mrs. Abington acted Belinda, and Roxalana.

10. Never acted, Such things are. Haswell = Pope : Twineall = Lewis : Sir Luke Tremor = Quick : Elvirus (in love with Arabella) = Holman : Sultan = Farren : Lord Flint (his favourite) = Davies : Zedan (a prisoner) = Fearon : Female Prisoner = Mrs. Pope : Lady Tremor = Mrs. Mattocks : Aurelia (in love with Elvirus) = Miss Wilkinson :—acted

about 22 times—the Hon. Henry Twineall arrives at Sumatra, where the scene lies, with a determination to make his fortune—he is an adept at flattery—and, that he may employ his talent to the best advantage, he desires Meanright to give him an insight into the characters of the principal persons in the island—Meanright purposely gives him a wrong character of them—Twineall offends Sir Luke by talking about fighting—Lady Tremor by talking about her ancestors—and Lord Flint by talking against the Sultan—he is thrown into prison, and has a narrow escape for his life—there is a serious underplot—the character of Haswell is meant for the late Mr. Howard—the Sultan is under obligations to him—and in return, he allows him to set at liberty any 6 prisoners whom he may select—an unknown female is at first much pleased with the hope of liberty, but when it comes to the point, she wishes to continue in prison—she proves to be Arabella—the wife of the Sultan—whom he had sought for in vain—and whom he had kept in prison for 14 years—this play was written by Mrs. Inchbald—it abounds with improbabilities, but the serious scenes are affecting, and the comic ones laughable—all the principal characters were well acted—on the 1st night when Zedan returned the pocket-book to Haswell, the applause was very great.

12. Enchanted Castle 31st time—this Pantomime was better than the usual run of such things.

13. Mock Doctor. Gregory = Edwin : Dorcas = Mrs. Webb.

March 1. Devil to Pay. Sir John Loverule = Johnstone : Jobson = Edwin : Nell = Mrs. Brown.

15. Way to keep him. Lovemore = Farren, 1st time: Sir Bashful = Quick: Sir Brilliant = Lewis: William = Kennedy: Widow Belmour = Mrs. Abington: Mrs. Lovemore = Mrs. Pope: Muslin = Mrs. Brown: Lady Constant = Mrs. Inchbald:—with, 2d time, Love and War. Gregory = Edwin: Gen. Howitzer = Quick: Capt. Farquar = Johnstone: Saib = Mrs. Kennedy: Lucy = Mrs. Martyr: Maria = Miss Wilkinson: Susan = Mrs. Brown:—this was the Campaign (see May 12 1785) cut down to an afterpiece—O'Keeffe says that he made the alteration by Harris' desire.

26. Mrs. Pope's bt. Henry 8th. King = Aikin, 1st time: Wolsey = Pope, 1st time: Buckingham = Farren, 1st time: Cranmer = Hull: Surrey = Macready: Cromwell = Davies: Queen = Mrs. Pope: Anne Bullen = Mrs. Inchbald:—Edwin acted Gardiner without any buffoonery !!!

27. Ryder's bt. Conscious Lovers. Myrtle = Farren: Tom (for that night only) = Ryder: Indiana = Mrs. Pope: Phillis = Mrs. Mattocks: Lucinda = Miss Wilkinson: Mrs. Sealand = Mrs. Webb: (rest as March 11 1786)—with Lady Pentweazel in Town. (taken from Taste) Carmine = Davies: Lady Pentweazel = Ryder:—and, not acted 10 years, Intriguing Chambermaid, in one act. Drunken Colonel = Ryder: Valentine = Macready: Oldcastle = Wewitzer: Lettice = Mrs. Mattocks, 1st time: Mrs. Highman = Mrs. Webb:—Ryder in Tom acted the stuttering scene admirably well—the word Grimgribber, which he finds it so difficult to pronounce, was probably not inserted by Steele at random, but sug-

gested by Serjeant Grimgribber's works, which were formerly in some request. (*Malone.*)

31. Lewis' bt. Careless Husband. Sir Charles Easy = Farren, 1st time: Lord Foppington = Lewis: Lord Morelove = Pope, 1st time: Lady Betty Modish = Mrs. Abington: Lady Easy = Mrs. Pope, 1st time: Edging = Mrs. Mattocks, 1st time: Lady Graveairs = Mrs. Bates:—with Comus. Comus = Farren: 1st Bacchanal = Johnstone: Lady = Mrs. Wells: Euphrosyne = Mrs. Martyr: Pastoral Nymph = Miss Wilkinson.

April 10. Edwin's bt. He would be a Soldier, and Deserter.

11. Miss Brunton's bt. Much ado. Benedick = Holman: Leonato = Hull: Claudio = Farren: Don Pedro = Davies: Dogberry = Quick: Town Clerk = Edwin: Beatrice = Miss Brunton: Hero = Mrs. Inchbald:—with (not acted 12 years) Guardian. Guardian = Pope: Sir Charles Clackit = Quick: Young Clackit = Brown: Harriet = Miss Brunton: Lucy = Mrs. Morton.

14. Holman's bt. Distressed Mother. Andromache = Mrs. Pope:—rest as Jan. 31 1786—with Comus = Holman, for that night only.

16. Quick's bt. Mother Shipton's Review of the Audience (for that night only) by Quick:—School for Wives. Gen. Savage = Ryder: Belville = Lewis: Torrington = Quick: Conolly = Aikin: Leeson = Farren: Capt. Savage = Davies: Spruce = Brown: Miss Walsingham = Mrs. Mattocks: Mrs. Belville = Mrs. Pope: Lady Rachel Mildew = Mrs. Webb: Mrs. Tempest = Mrs. Bates: Miss Leeson = Mrs. Brown:—with Annette and Lubin—and Stage Coach

in one act, altered from Farquhar—the performers' names were printed in the bills without the characters—Quick acted the Squire, and Edwin an Ostler—the scene in which Edwin was concerned was not in the original Farce, and was probably taken from Love's Pilgrimage.

17. Mrs. Mattocks' bt. Chapter of Accidents. Vane = Brown: Cecilia = Miss Brunton, 1st time: Bridget = Mrs. Mattocks, 1st time:—rest as April 23 1782—with Linco's Opinions on Men and Manners by Edwin—and Three Weeks after Marriage. Lady Racket = Mrs. Mattocks:—the part properly belonged to her, and she was probably displeased that it had been given to Mrs. Abington.

20. Aikin's bt. He would be a Soldier.

24. Mrs. Martyr's bt. Fontainbleau, with, never acted, Nina, in *one* act, and Intriguing Chambermaid—Nina as performed this evening is not printed, but Nina as translated from the French was published with the date of April 13 1787, and in two acts—it is an interesting piece, quite serious—the plot is too simple for 2 acts.

25. Farren's bt. Not acted 10 years, Brothers. Capt. Ironsides = Ryder, 1st time: Sir Benjamin Dove = Quick: Elder Belfield = Davies: Younger Belfield = Farren, 1st time: Goodwin = Hull: Sophia = Mrs. Pope, 1st time: Lady Dove = Mrs. Webb: Violetta = Mrs. Wells, 1st time: Fanny = Mrs. Martyr: Lucy = Mrs. T. Kennedy.

27. Pope's bt. Cymbeline. Jachimo = Pope: Belarius = Aikin: Guiderius = Farren: Imogen = Mrs. Pope:—rest as Jan. 6 1786—with (not acted 7 years) High Life below Stairs. Lovel = Brown:

Duke's Servant = Lewis: Sir Harry's Servant = Ryder: Kitty (for that night only) = Mrs. Pope: —Mock Minuet by Ryder and Mrs. Pope.

28. Johnstone's bt. Love in a Village. Hodge = Edwin, 1st time and for that night only:—he acted the part again on May 12 for Darley's bt.

30. Not acted 10 years, Miser. Lovegold = Ryder: Ramilie = Lewis, 1st time: Frederick = Farren: Mariana = Mrs. Mattocks: Harriet = Miss Wilkinson: Lappet = Mrs. Abington, 1st time.

May 1. Mrs. Wells' bt. Love in a Village, with, never acted, Bonds without Judgment, or the Loves of Bengal—Ryder—Quick—Mrs. Wells—Mrs. Pitt—Miss Wilkinson—this Farce is attributed to Top-ham, and is not printed.

4. Hull's bt. Belle's Stratagem. Sir George Touchwood = Farren: Flutter (for that night only) = Holman, 1st time: Lady Frances Touchwood = Mrs. Wells:—rest as originally.

5. Macklin's bt. Man of the World. Lady Rodolpha = Mrs. Pope:—with Love a-la-Mode.

9. Miss Wilkinson's bt. Cymon. Merlin = Cubbitt: Sylvia = Miss Wilkinson: Fatima = Mrs. Wells, 1st time:—rest as March 27 1784.

11. Fearon's bt. Brothers, with, never acted there, Maid of Bath. Flint = Fearon: Billy Button = Edwin: Major Rackett = Davies: Sir Christopher Cripple = Booth: Miss Linnet = Mrs. Martyr: Lady Catharine Coldstream (by particular desire and for that night only) = Mrs. Fearon.

14. Booth's bt. Henry 8th. King = Booth:—with Citizen. Young Philpot = Hewardine, 1st app.: Old Philpot = Quick: Maria = Mrs. T. Kennedy.

16. Brandon's bt. School for Wives. Miss Walsingham = Mrs. T. Kennedy: Lady Rachel = Mrs. Pitt.

18. For bt. of Mr. and Mrs. Brown. Chapter of Accidents. Bridget = Mrs. Brown, 1st time :—with Romp—and Goldsmith's Epilogue in the character of Harlequin by Brown, with a leap 8 feet high.

19. Roman Father, and Love in a Camp.

21. Wild's bt. Rose and Colin—with Winter's Tale. Leontes = Pope, 1st time : Florizel = Holman, 1st time : Hermione (for that night only) = Mrs. Pope: Perdita = Miss Brunton, 1st time: Paulina = Mrs. Morton :—rest as May 19 1783—with, never acted, Cantabs—Quick—Brown—Mrs. T. Kennedy —Mrs. Martyr—this Farce was damned before it was quite concluded—Cubitt acted a Servant, who unintentionally counteracted all his Master's schemes —the part was a good one, and seemed to have been taken from Dryden's Assignation—one or both the females came on the stage in a cap and gown as Cantabs—a man in the pit asked who the Cantabs were? and observed that he had often heard of the Arabs, but he had never heard of the Cantabs before.

22. Orphan, with, never acted, Midnight Hour. Marquis = Lewis: General = Quick : Sebastian = Ryder : Nicolas = Edwin : Matthias = Fearon : Julia = Mrs. Wells : Cecily = Mrs. Webb : Flora = Mrs. Brown :—a very good C. in 3 short acts by Mrs. Inchbald.

23. For bt. of Kennedy, and King—(the latter was a Singer)—Suspicious Husband. Ranger = Lewis : Frankly = Pope, 1st time : Strictland = Farren : Jack

Meggot = Kennedy, 1st time: Clarinda = Mrs. Pope, 1st time: Jacintha = Mrs. T. Kennedy, 1st time: Mrs. Strictland = Mrs. Inchbald: Lucetta = Mrs. Brown.

28. Grecian Daughter. Evander = Aikin: Dionysius = Farren :—rest as before.

30. Mourning Bride. Osmyn = Holman: King = Hull: Zara = Miss Brunton: Almeria = Mrs. Pope :—with Midas = Edwin.

31. Bold Stroke for a Wife. Anne Lovely = Mrs. Wells, 1st time.

June 5. Jane Shore = Mrs. Pope: Alicia = Miss Brunton.

11. Cymon, and Devil upon Two Sticks. Devil = Fearon: Dr. Last = Edwin: Mrs. Margaret = Mrs. Webb :—all the outstanding tickets of this season will be admitted.

---

## HAY. 1787.

May 18. Hamlet. Hamlet = Browne, 1st app. in London: Ghost = Williamson: King = Stephen Kemble: Polonius and 1st Gravedigger = Moss: Queen = Mrs. Bulkley: Ophelia = Mrs. S. Kemble, 1st app. there.

23. Spanish Fryar in 3 acts. Dominic = S. Kemble : Gomez = Moss : Lorenzo = Williamson : Elvira = Mrs. Brooks.

25. Never acted there, Much ado. Benedick = Browne : Leonato = S. Kemble : Claudio = Williamson : Dogberry = Moss : Beatrice = Mrs. Bulkley : Hero = Miss Woolery.

The theatre was closed for a short time and re-opened about

June 11. I'll tell you what. Major Cyprus = Browne :—on the 13th he acted Almaviva in Spanish Barber, and afterwards Beril in Two Connoisseurs.

13. Polly Honeycombe = Mrs. S. Kemble, 1st time.

July 7. Never acted, Country Attorney. Sterling = Bensley : Sir Wilful Wayward = S. Kemble : Frederick Wayward = Browne : Jack Volatile = Bannister Jun. : Worldly = J. Aikin : Lord Millamour = R. Palmer : Gayless = Johnson : Lady Rustic = Miss Farren : Mrs. Worldly = Mrs. Bulkley : Arabella Grenville = Miss Woolery : Mrs. Gayless = Mrs. Cuyler :—(*Mrs. Crouch*)—this C. was acted 4 times —see C. G. May 8 1789.

19. Browne's bt. Venice Preserved. Jaffier = Browne : Pierre = Bensley : Belvidera = Lady.

20. Tit for Tat. Villamour = Bannister Jun.

25. Miss Woolery's bt. Never acted there, Henry 2d. King = Bensley : Prince Henry = Bannister Jun. : Abbot = S. Kemble : Clifford = Browne : Rosamond = Miss Woolery, 1st time : Queen = Mrs. Whitfield.

27. Williamson's bt. Merchant of Venice. Shylock = Williamson : Bassanio = Bensley : Anthonio =

J. Aikin : Gratiano = Bannister Jun. : Portia = Mrs. Bulkley.

Aug. 4. Never acted, Inkle and Yarico. Inkle = Bannister Jun. : Trudge (his servant) = Edwin : Sir Christopher Curry (governor of Barbadoes) = Parsons : Medium = Baddeley : Campley (in love with Narcissa) = Davies : Yarico = Mrs. S. Kemble : Wowski (her attendant) = Miss George : Narcissa (daughter to Sir Christopher—in love with Campley) = Mrs. Bannister : Patty (her maid) = Mrs. Forster : —acted 20 times—this Opera is founded on a story in the Spectator—Inkle, Trudge and Medium enter in an American forest — they are pursued by the Blacks—Medium gets back to his ship—Inkle and Trudge take refuge in Yarico's cave—they are received in a kind manner by Yarico and Wowski—in the 2d act they all arrive at Barbadoes—Inkle offers to sell Yarico for a slave—Trudge refuses to part with Wowski—at the conclusion Inkle repents of his barbarity [to Yarico—Campley marries Narcissa—this is a very good Opera in 3 acts by the Younger Colman.

7. For bt. of Bannister Jun. Transformation—(see D. L. April 25 1787)—and Spanish Barber. Almaviva = Bannister Jun. :—English Readings, a piece in one act, is said to have come out on this evening. Bootekin (a shoemaker who has retired from business with £20,000) = Moss : Bob Bootekin (his nephew) = Bannister Jun. : Stately = Wewitzer : Capt. Wilmot = Lawrence : Mrs. Poplin = Mrs. Webb : Charlotte (daughter to Bootekin) = Miss Francis :—the scene lies in a country town — Mrs. Poplin, an Irish mantuamaker, who had come from

London, has a rage for English Readings—Bootekin, who hates her, consents that his nephew should have a trial of skill with her—while Bob Bootekin and Mrs. Poplin are contending for superiority in public reading, Capt. Wilmot marries Charlotte—this is a wretched piece.

17. Miss Farren's bt. Much ado about Nothing. Benedick = King : Beatrice = Miss Farren, 1st time : —a piece called the Test of Love is said to have been brought out on this evening, and to have been damned before it was finished. (*B. D.*)

21. Mrs. Bannister's bt. Dr. Last's Examination. Dr. Last = Edwin : Devil = Moss :—with, never acted there, Follies of a Day. Almaviva = Bannister Jun. : Figaro = R. Palmer : Don Guzman = Parsons : Dr. Bartholo = Moss : Antonio = Edwin : Page = Mrs. Forster : Susan = Miss Farren : Countess = Mrs. Bannister : Marcelina = Mrs. Webb.

28. Edwin's bt. Sir John Cockle at Court. King = Williamson : Sir John Cockle = S. Kemble : Sir Timothy Flash = Davies : French Cook = Wewitzer : Joe = Edwin : Kitty = Mrs. Brown :—with, never acted, Village Lawyer. Scout (the Village Lawyer) = Bannister Jun. : Snarl (a shopkeeper) = Parsons : Sheepface (his shepherd) = Edwin : Justice Mittimus = Moss : Mrs. Scout = Mrs. Webb : Kate = Mrs. Brown :—Scout tricks Snarl out of a quantity of cloth sufficient to make a coat—Snarl had caught Sheepface killing one of his sheep—he has him brought before the Justice—Sheepface had engaged Scout to defend him—by his direction, Sheepface answers nothing but Baa to all the questions put to him—Scout alleges that Sheepface, in consequence

of the blows on his head which he had received from Snarl, is not able to say any thing else—the Justice releases the prisoner—Scout asks Sheepface for his fee—Sheepface persists in saying nothing but Baa—this trifle, in 2 acts was successful—Bannister Jun. acted particularly well—there is a full length print of him in the character of Scout—it is a very striking likeness.

Sept. 5. Never acted, Vimonda. Melville (in love with Vimonda) = Bannister Jun. : Dundore (a kinsman to Rothsay) = Bensley : Rothsay (father to Vimonda) = S. Kemble : Barnard = J. Aikin : Vimonda (in love with Melville) = Mrs. S. Kemble : Alfreda (secretly in love with Melville) = Miss Woolery :—the scene lies on the borders of England and Scotland, in the time of the holy wars—some time before the play begins, Dundore and Barnard had assassinated Rothsay, as they supposed—Rothsay had recovered from his wounds—he appears by night in his castle, and is supposed to be the ghost of himself—Vimonda is very desirous to avenge her father's death—Dundore makes her suspect that Melville was his murderer—she calls on Melville to swear that he was not—he is too indignant at the imputation to give her a direct answer—he challenges Dundore—Dundore accepts the challenge—Rothsay discovers himself to Vimonda, and joins in accusing Melville—in the last scene of the 4th act, Barnard acknowledges to Rothsay that he and Dundore were the persons who had stabbed him—in the 5th act, Dundore brings Melville a poisoned cup, and says that Vimonda had sent it to him—Dundore and Melville fight—Dundore is killed—Melville drinks

the poison—Alfreda tells Vimonda that Melville is poisoned—Vimonda loses her senses—and dies—Barnard says that the contents of the cup were harmless—Rothsay determines to spend the remainder of his life in a cloister—this is a moderate T. by McDonald—some parts of it are very good—and the whole of it would have been better, if it had been written in 3 acts with the omission of Alfreda—Melville's conduct in the 5th act is grossly improbable—he has every reason to think Dundore a villain, and yet he is such a fool as to believe the message which Dundore pretends to have brought from Vimonda—the author seems to have been determined on a tragical catastrophe, tho' at the end of the 4th act any one would expect the contrary.

8. Cross Purposes. Grub=Moss.

15. Inkle and Yarico, 20th time. (*Bills from Mr. Field.*)

Harvest Home is said to have been brought out on the 16th of May—it is a moderate musical Farce by Dibdin—it was printed at Dublin in 1788 with the Hay. cast. Glanville = Meadows : Muzzy (a farmer) = Matthews : Trim (servant to Glanville) Chapman : Congo (an exciseman)=Johnson : Scandaroon=Usher : Pickle=Young Sestini : Unah (an Irish girl)=Miss George : Goody Muzzy=Mrs. Edwards : Cleora = Mrs. Bannister : Signora Estella (her supposed mother)=Mrs. Poussin :—Pickle is a lad in the service of Signora Estella—he is employed by her as a spy, but changes sides, and assists Glanville in his design of eloping with Cleora—at the conclusion, Glanville marries Cleora with the consent of Scandaroon, who is really her father—Muzzy says

he must get drunk at the wedding, but promises his wife that it shall be for the last time—Young Sestini is perhaps a mistake for Signora Sestini.

---

## ROYALTY THEATRE 1787.

In 1785 John Palmer, influenced by ambition and the ill advice of some injudicious friends and flatterers, was persuaded that the License of the Governor of the Tower, and the Magistrates of the Hamlets attached to its jurisdiction, would be a sufficient sanction for his acting plays in that district—the moment he entertained that idea, and it was set abroach, the Newspapers were daily dealing out paragraphs on the subject—it needed only an ordinary share of discernment, an acquaintance with the licensing act, and a knowledge of the effect it had on Goodman's Fields theatre to satisfy every man of common sense, that the project of erecting a theatre at the East end of the town, to represent theatrical exhibitions, was an idle, fruitless and impracticable scheme, under any other sanction than that of a Royal Patent, or the King's License—this was hinted to Palmer by many gentlemen before he had laid a single brick, but goaded on by his evil counsellors,

and willing to persuade himself that his visionary hopes of acquiring an affluent fortune would soon be realized, he obstinately persisted, and actually obtained credit enough to raise a large, commodious, and well planned place of publick stage exhibition, which he denominated the *Royalty Theatre*. (*Palmer's Life* 1798.)

This new theatre was opened June 20 1787, with *As you like it*. Jaques = Palmer : Rosalind = Mrs. Belfille :—and *Miss in her Teens*. Flash = Palmer : *Miss Biddy* = Mrs. Gibbs :—as it was apprehended that the Acts of Parliament would be enforced, the profits of the performance were appropriated to the London Hospital—the House was exceedingly full, and the contest for places very violent—(*Oulton*)—after the performance Palmer read an address to the audience—he concluded with saying that the performances would be suspended for the present.

A pamphlet was published in favour of the Royalty Theatre and its conductors, under the title of “A “Review of the present contest between the Ma-“nagers, &c.”—this was effectually refuted by “A “very plain state of the case, or the Royalty Thea-“tre versus the Theatres Royal”—this pamphlet was attributed to Colman, and not without probability, as it was very well written—page 11—“Much “has been said about the want of liberality and “fairness in the managers for not declaring their “intentions before matters had gone so far; but very “little indeed of that much would have been said, “if those who made the observation had been ac-“quainted with the cloud of concealment, which “put it out of every body’s power to know, or even

“ to guess, what Palmer’s real intentions were : his  
“ most particular friends were quite in the dark about  
“ it \* \* \* as Palmer thought proper to be so mys-  
“ terious, it would have been impertinent in the  
“ managers to have tried to extort information \* \*

“ Were Palmer a proprietor of either of the win-  
“ ter theatres, would he sit tamely still, and suffer so  
“ bold an attempt to be practised to his prejudice,  
“ without at least striving to oppose it ?—were he to  
“ answer my question in the affirmative, would any  
“ one believe him ? \* \* \* had the Wellclose Square  
“ scheme been suffered to rear its head, we should,  
“ by degrees, have had similar excrescences dis-  
“ gracing the Drama in every part of the town ; their  
“ numbers would have prevented their success, and  
“ the ruin of all would have been the consequence—  
“ that two theatres in winter, and one in the sum-  
“ mer, are as many as the town, with all the influx  
“ of strangers, can support, is verified in Harris’s  
“ not even making use of the dormant patent he is  
“ possessed of—the Public know this, and naturally  
“ ask, Why then should an ill-judged scheme be  
“ countenanced for the ideal benefit of one, when  
“ the probability is, that it would bring about the  
“ ruin of all ?”

Colman calls Palmer the dupe of a Viper—instead of Viper, he might have used any other similar expression, but then the force of the sentence would have been lost—Palmer’s chief adviser was Dr. Jackson, the man who encouraged the prosecution against Foote, and who in the Capuchin is stigmatized by Foote as Dr. Viper—in Palmer’s Life, Jackson is said to have poisoned himself, and died in the Bail-

dock in Dublin, when about to be sentenced for high treason in 1794.

Palmer's puffers scrupled not at any assertion however false and absurd—it was truly ridiculous to find them daily asserting that Palmer had “ staked “ his all” on this project, while it was matter of notoriety that he was not master of a single shilling that he could honestly call his own, when he entered upon it—but on the contrary that he was very considerably in debt. (*Palmer's Life.*)

The Royalty Theatre was opened again on July 3 for Pantomimes and other irregular pieces—it was burnt in April 1826—not £5 worth of property was saved—see Brunswick Theatre at the end of 1827-1828.

---

### BATH 1786-1787.

Oct. 14. Letitia Hardy = Mrs. Esten, her 1st app. on this, and 3d on any stage.

31. Widow's Vow. Marquis = Bernard: Jerome = Blanchard: Countess = Miss Stanton.

Nov. 14. Hamlet. Hamlet = Dimond: Polonius = Blisset: Ghost = Murray: — with Humourist. Dabble = Blanchard.

18. Moss from D. L. and Dublin, made his 1st app. in the Miser—he afterwards acted Sir Peter Teazle and Justice Woodcock.

Jan. 2. He would be a Soldier. Capt. Crevelt = Dimond : Caleb = Blanchard : Sir Oliver Oldstock = Blisset: Charlotte = Mrs. Bernard.

11. Mrs. Esten acted Widow Belmour, and Miss Tittup for her bt.—pit and boxes laid together.

Feb. 10. Eloisa. St. Preux = Murray : Villiers = Dimond : Eloisa (with Epilogue) = Mrs. Esten.

March 3. For bt. of Mr. and Miss Summers. Natural Son, with Sultan. Roxalana = Mrs. Esten : —Miss Summers hopes her friends will excuse her personal application, as her Father and Mother are both extremely ill—£110.

27. Such things are. Twineall = Bernard : Sir Luke Tremor = Blisset: Haswell = Dimond : Sultan = Murray : Arabella = Mrs. Bernard : Lady Tremor = Miss Stanton.

April 21. Much ado. Benedick = Dimond : Leonato = Murray : Beatrice = Mrs. Esten.

May 1. Seduction. Sir Frederick Fashion = Bernard : Gabriel = Blanchard : Lord Morden = Dimond : Lady Morden = Mrs. Esten : Mrs. Modelly = Mrs. Didier.

The Company removed to Bristol June 11.

June 11. Dimond's bt. Merry Wives. Falstaff = Blisset : Ford = Dimond : Dr. Caius = Murray : Slender = Blanchard : Mrs. Ford = Mrs. Bernard : Mrs. Page = Miss Stanton :—£101.

July 2. Mrs. Esten's bt.—she acted Isabella in ditto and Roxalana—£45—her bt. failed owing to a sailing match—Mrs. Esten, in an address to the public, complained of the managers for fixing her bt. on an unfavourable night—on May 14 the play was changed

at Bristol—Rowbotham says Mrs. Esten refused to act.

In the course of the season Mrs. Esten acted Belvidera—Lady Bab Lardoon—Juliet—Maria in Citizen—Mrs. Oakly—Alicia.

Blanchard acted Acres—Tim Tartlet—Jack Meggot, &c.

Bernard acted Tom—Johnny Atkins—Jobson—Don John—Spatter, &c.

Miss Stanton acted 1st Constantia—Clarinda in S. H.—Lady Bell in Know your own Mind.

Blanchard and Mr. and Mrs. Bernard were engaged at C. G. the next season.

Mrs. Esten in her address had made a violent attack on Keasberry, she was somewhat less violent against Dimond; however she retained a strong resentment towards him, which she took an opportunity of showing at the distance of 3 years; but unluckily for her, she injured herself instead of injuring him.

Wilkinson opened the York theatre for the races in 1790.

Aug. 23. Romeo and Juliet, by Dimond and Mrs. Esten.

24. Mrs. Esten acted Rosalind.

25. Young Bevil = Dimond : Indiana = Mrs. Esten.

28. Mrs. Oakly = Mrs. Esten : Charles = Dimond.

Mrs. Esten's bt. was fixed for Aug. 30 and Dimond's for Sep. 1—he offered to play for her bt. in play or farce, or both—she rejected his offer with great disdain and prodigious inward pleasure, as she was glad of that opportunity to gratify her spleen and resent-

ment—she came laughing to Wilkinson with great exultation—he advised her to accept Dimond's services and to offer her's for Dimond's night—but this she positively refused to do—Miss Wallis was at that time engaged at the Bath theatre, but had been playing for some few weeks at Harrowgate—by Dimond's desire she agreed to act Lady Townly and the Child of Nature for his bt.—the instant this was known, public curiosity was on tiptoe to see Miss Wallis—Mrs. Esten's bt. was in a degree neglected ; and Dimond had a crowded house, to his no small satisfaction, independent of the pecuniary advantage. (*Wilkinson.*)

---

## RICHMOND HOUSE.

The Duke of Richmond, in 1786-1787, fitted up a private theatre at his house in Privy Gardens—the Way to keep him was acted about 3 times—Love-more = Earl of Derby : Sir Bashful Constant = Major Arabin : Sir Brilliant Fashion = Hon. Mr. Edgecumbe : William = Sir Harry Englefield : Side-board = Mr. Campbell : Widow Belmour = Hon. Mrs. Hobart : Mrs. Lovemore = Hon. Mrs. Damer : Lady Constant = Miss Campbell : Muslin = Mrs.

Bruce :—the performances were attended by persons of the first rank—the King and Queen were present on one of the nights—Miss Farren superintended the rehearsals, and was allowed to dispose of one ticket—the play was really well acted, particularly by the Ladies.

False Appearances is said to have been performed at Richmond House before it came out at D. L.

The Duke and Dutches of Marlborough, imitating the example of the Duke of Richmond, fitted up a theatre at Blenheim—Reynolds gives a ludicrous account of the performance on the 19th of Oct. 1787.

---

### MADAME DE GENLIS.

A translation of Mad. de Genlis' Theatre of Education was printed in 1787—but there seems to have been a prior translation in 1781—her little plays are very well calculated for the purpose for which they were intended—but as they are very deficient in plot and incident, they are badly calculated to excite an interest in the minds of grown persons.

## Vol. 1.

**Hagar in the Desert**—too great a liberty is taken with the story.

**Beauty and the Monster**—Zirpha's dislike to Phanor, for his horrid appearance, gradually subsides—the Oracle is fulfilled, and Phanor resumes his former shape.

**Phials**—a Fairy had brought up Cenia and Iphesia—they had at first conceived themselves to be handsome, but the Fairy had afterwards contrived to make them think themselves ugly—she presents each of them with 2 Phials—one of which will give them beauty, and the other, mental accomplishments—they prefer the latter Phial.

**Happy Island**—the Princess Rosalade had been educated by the Dazzling Fairy—the Princess Clarinda had been educated by the Beneficent Fairy—one of them is to be elected Queen—Clarinda is elected, but she insists on sharing her crown with Rosalade.

**Spoiled Child**—the Spoiled Child is Lucy—she has faults, but they are chiefly owing to her Governess, who is a sycophant and a liar—at the conclusion the Governess is dismissed.

**Inquisitive Girl**—this C. in 2 acts was adapted to the English stage by Lathom in 1801, as Curiosity.

**Dangers of the World**—the Marchioness de Germini was originally an amiable woman, but by mixing too much with the World, she involves herself in

difficulties—at the conclusion she reforms—the characters of Mrs. Lovell and Lady Selina in *Fashionable Friends* (see D. L. Ap. 22 1802) are in some degree borrowed from this piece.

*Vol. 2.*

**Blind Woman of Spa**—a shoemaker's wife, who is herself poor, maintains an old blind woman—she is rewarded for her kindness by an English lady—the story of this little piece is drawn from real life.

**Dove**—Rosina and Amelia are sisters—Zelis is a friend to each of them—Rosina is jealous of Amelia's friendship for Zelis, and of her fondness for her Dove.

**Cecilia, or the Sacrifice of Friendship**—Cecilia proposes to turn Nun, for the sake of augmenting her sister's fortune—at the conclusion she leaves the Convent.

**Generous Enemies**—Cidalia and the Baroness de Frazile had been great friends—they had afterwards quarrelled—each of them is too generous to accuse the other—at the conclusion they are reconciled.

**Good Mother**—the Countess D'Orsan is the Good Mother—her eldest daughter, Emilia, is to be married to the Count de Moncalde, who is a native of Portugal and expected to return to his own country—the Countess and Emilia are extremely distressed at the thoughts of being separated—at the conclusion they are told of the Count's determination to settle in France.

**Scheming Lady**—the Scheming Lady is the Ba-

roness d'Arzele—she wishes her son to be married to the daughter of the Marchioness de Bleville, but defeats her own wishes by her duplicity.

*Vol. 3.*

Children's Ball, or the Duel—Theodore is 12 years old—the Chevalier de Verville is 13—they are just going to fight a Duel, but are prevented—this ridiculous circumstance is treated with gravity—the boys ought to have been whipped, and sent to bed without their suppers.

Traveller—Viscount Melville was to have been married to the daughter of the Baron de Valce—the Viscount returns from his travels a coxcomb, and with a great propensity to lie—the Baron breaks off the intended match.

Wathek—Wathek is the son of the Caliph—Almanzor is Wathek's governor—Wathek is in love with Almanzor's daughter—the Vizier instigates the Caliph against Almanzor—Almanzor says that he had married his daughter privately, to prevent Wathek from having any hopes of her.

False Friends—the Chevalier loses 2500 Guineas to two False Friends—his father forgives him—and he determines to leave off gaming.

Magistrate—the Counsellor to the Parliament of Paris is a man of strict professional integrity—an important cause is decided by his suggestions—the son of the Counsellor is in love with Adelaide, the daughter of the gentleman who gains the cause—the Counsellor requires his son not to disclose his pas-

sion for Adelaide, lest he himself should be suspected of partiality in his decision of the cause.

*Vol. 4.*

Festival of Salency, or the Election of a Queen of the Rose—it appears from an advertisement pre-fixed to this little piece, that at Salency in Picardy, there was a very old established custom of electing the best girl in the parish as Queen—she was crowned with a chaplet of Roses—the ceremony took place on the 8th of June in every year—Philandering, or the Rose Queen, which came out at D. L. Jan. 13 1824, is partly founded on this custom—the moral of Mad. de Genlis' play is bad—Helen, Theresa and Ursula are the candidates for the chaplet of roses—Helen is elected Queen, notwithstanding that she has told a lie to her mother, for the sake of skreening Theresa, who had committed a fault—if justice had been duly administered, Helen and Theresa would have been set aside, and Ursula elected—as the play now stands a young person might be induced to think, that there is no great harm in telling a lie, provided it be done with a good intention.

Milliner—this little piece is such mere dialogue that it cannot with propriety be called a Drama.

Linendraper—Ellen is an apprentice to a female linendraper—a present is sent to her from a Count who wants to seduce her—she returns the present to the Count's mother—and sells her clothes to assist her father—she is at first suspected of improper

conduct, but at the conclusion her innocence is completely cleared up.

Bookseller—sensible conversation, without any thing dramatic.

Truly Wise Man—Ophemon is a tradesman who has retired with a large fortune—his son is in love with a farmer's daughter—Ophemon objects to the match on account of her want of education—she marries a young peasant.

Portrait, or Generous Rivals—Delphine maintains herself and her mother by painting portraits—she is secretly in love with Verceil—the Marquis de Limours and Verceil are in love with Delphine—but the Marquis is so far from suspecting that Verceil is his rival, that he engages him to promote his union with Delphine—Verceil behaves very honourably—at the conclusion the Marquis resigns Delphine to Verceil.

---

D. L. 1787-1788.

Sep. 20. Stratagem. Archer = Smith: Scrub = Dodd: Aimwell = Barrymore: Foigard = Moody: Boniface = J. Aikin: Gibbet = Suett: Mrs. Sullen = Miss Farren: Cherry = Miss Pope: Dorinda = Mrs. Brereton:—with All the World's a Stage. Diggery = Suett.

29. Percy. Percy = Kemble : Douglas = Wroughton, 1st app. at D. L. : Elwina = Mrs. Taylor, 1st app. :—(rest as May 6 1786)—with Irish Widow. Kecksey = Suett : Mrs. Brady = Mrs. Taylor :—she had been engaged under Wilkinson for a season or two—she was fond of Tragedy, but he considered Comedy as her forte—she was a very neat breeches figure, and excelled in the Irish Widow—(*Wilkinson*)—she had been engaged at C. G. in 1782-1783 —she was at that time Mrs. Robinson.

Oct. 2. Way to keep him. Lovemore = Wroughton : Sir Brilliant = Lamash, from Edinburgh : (he had been at D. L. before) Mrs. Lovemore = Mrs. Ward :—(rest as May 18 1786) — with Harlequin's Invasion. Snip = Suett : Harlequin = R. Palmer.

6. Englishman in Paris. Buck = Bannister Jun.

9. Clandestine Marriage, with Comus = Wroughton.

11. Isabella—23. Venice Preserved.

18. Grecian Daughter. Phocion = Wroughton : Philotas = Whitfield : Dionysius = Barrymore :—rest as before.

24. Wroughton acted Col. Briton.

26. Pilgrim. Pedro = Kemble : Alphonso = Baddeley : Roderigo = Barrymore : Stammering Servant and Mad Englishman = R. Palmer : Mad Scholar = Whitfield : Alinda = Mrs. Taylor : Juletta = Mrs. Jordan :—on this revival the character of the Mad Parson and the meeting between Pedro and Alinda in the madhouse were omitted—some slight additions were made, but the play does not differ materially from Vanburgh's alteration—the bill improperly attributed the former alteration to Dryden—see D. L.

1700—it did not on this revival meet with the success it deserved, being acted but 7 or 8 times.

27. Othello. Cassio = Barrymore : Roderigo = R. Palmer :—rest as March 8 1785.

30. Gamester. Stukely = Barrymore.

Nov. 5. Cymbeline. Imogen = Mrs. Taylor, 1st time.

6. As you like it. Jaques = Wroughton : Rosalind = Mrs. Siddons.

8. Country Girl. Harcourt = Barrymore : Sparkish = Lamash :—with Richard Cœur de Lion = Kelly, 1st time.

10. Never acted, New Peerage, or Our Eyes may deceive us. Vandercrab (a merchant and banker) = King : Charles (his son) = Wroughton : Lord Melville = Bannister Jun. : Sir John Lovelace (his guardian) = Suett : Medley = Packer : Virtu (valet to Lord Melville) = Lamash : Lady Charlotte Courtley (niece to Sir John) = Miss Farren : Miss Harley (ward to Vandercrab) = Mrs. Crouch : Miss Vandercrab (his niece) = Mrs. Hopkins : Kitty (her maid) = Mrs. Cuyler :—acted 9 times—Vandercrab had sent his son to be educated in Holland—he had not seen him for 14 years—Charles and Lord Melville return to England at the same time—they exchange names—Lord Melville goes to Vandercrab's as his son—Vandercrab is disgusted with him—Medley tells Vandercrab that Lord Melville is not his son—Lord Melville falls in love with Miss Harley—Charles had fallen in love with Lady Charlotte at Paris—she had refused him—at the conclusion of the play she marries him—Lord Melville marries Miss Harley—Charles does not discover himself to

his father till the last scene—this C. was written by Harriet Lee—the daughter of the actor—some parts of the dialogue are tolerably good, but on the whole this is a poor play—the improbability of the plot is not compensated by any particular advantages resulting from it—the character of Miss Vandercrab is a gross caricature—she is only 2 or 3 years younger than Vandercrab—when she first enters there is a stage direction that she should be childishly dressed in a sash, with her hair in ringlets.

14. Love for Love. Tattle = Bannister Jun.

16. Jane Shore. Jane Shore = Mrs. Ward : Alicia = Mrs. Siddons :—this was her 2d and last time of acting Alicia in London—but she acted the part at Bath on the 4th of February 1808, and by very particular desire.

20. Carmelite. Hildebrand = Barrymore.

24. Merchant of Venice. Shylock = King : Anthonio = Bensley : Bassanio = Kemble : Gratiano = R. Palmer : Launcelot = Suett : Portia = Mrs. Siddons.

29. Double Dealer. Maskwell = Kemble : Brisk = Bannister Jun. : Careless = Wroughton : Lady Touchwood = Mrs. Taylor :—rest as Dec. 3 1784.

Dec. 6. Provoked Husband. Lady Grace = Mrs. Ward :—rest as Feb. 3 1784.

7. Jealous Wife. Lord Trinket = Lamash : Sir Harry Beagle = R. Palmer : Harriet = Mrs. Brereton.

8. Mrs. Taylor acted Charlotte Rusport.

10. Richard the 3d. Richard = Smith : Richmond = Wroughton : King Henry = Bensley : Queen = Mrs. Taylor : Lady Anne = Mrs. Kemble, late Mrs. Brereton.

14. New Way to Pay old Debts. Wellborn = Wroughton : Allworth = Whitfield :—rest as before.

17. Bannister Jun. acted Skirmish in the Deserter, 1st time.

19. School for Fathers. Col. Oldboy = Suett.

26. Never acted there, Henry 2d. King = Kemble : Prince Henry = Wroughton : Clifford = J. Aikin : Abbot = Packer : Rosamond = Mrs. Taylor : Queen = Mrs. Ward.

28. Trip to Scarborough. Young Fashion = Bannister Jun. : Miss Hoyden = Mrs. Forster.

31. Hamlet. Queen = Mrs. Ward.

Jan. 1. Julia, 9th time. Marcellus = Wroughton.

3. Percy. Elwina = Mrs. Siddons.

5. Merchant of Venice. Gratiano = Dodd : Bassanio = Wroughton : Nerissa = Mrs. Wilson :—with, (not acted 8 years) Minor. Shift and Smirk = Bannister Jun. : Sir W. Wealthy = Baddeley : Mrs. Cole = King.

8. Douglas. Glenalvon = Barrymore.

19. Jane Shore. Jane Shore = Mrs. Siddons : Alicia = Mrs. Taylor.

21. Mrs. Siddons' bt. Not acted 9 years, King Lear. Lear = Kemble : Edgar = Wroughton : Bastard = Barrymore : Kent = J. Aikin : Gloster = Packer : Gentleman Usher = Lamash : Cordelia = Mrs. Siddons : Regan = Mrs. Ward.

31. Never acted, Fate of Sparta, or the Rival Kings. Cleombrotus (King of Sparta) = Kemble : Leonidas (King of Sparta) = Bensley : Amphares = Barrymore : Nierates = Whitfield : Chelonice (daughter to Leonidas and wife to Cleombrotus) = Mrs. Siddons :—acted about 9 times—Cleombrotus is besieging

Sparta—Chelonice is with her father in the city—she goes to the camp of Cleombrotus, and prevails on him to suspend the intended assault—on her return, Leonidas sends her to prison for having made a secret visit to Cleombrotus—Amphares is a villain who aspires to the throne of Sparta, and the hand of Chelonice—he tells Cleombrotus, under the colour of friendship, that Chelonice has an assignation with her paramour in a grove near the palace—Cleombrotus does not exactly believe him, but he has his doubts—when the scene changes to the grove, Amphares kills Nirates, supposing him to be Cleombrotus—Cleombrotus is forced to take refuge in a temple—Leonidas threatens him with death—but, at the intercession of Chelonice, he changes the sentence to banishment—Amphares kills Leonidas—Cleombrotus and Amphares fight—Amphares falls—this T. was written by Mrs. Cowley—it is a very poor play, with now and then a good speech—Leonidas at his death bequeaths the throne to Chelonice—he had previously put the crown on her head, and proclaimed her *Queen of Sparta*—all this is so egregiously absurd, that no excuse can be made for Mrs. Cowley on the score of her being a woman—she does not seem to have borrowed any thing from Southerne, whose Spartan Dame—(see D. L. Dec. 11 1719) is written on the same story.

Plutarch tells us in the Life of Agis, that Agis attempted to restore the laws of Lycurgus, but was opposed by the other King, Leonidas—Agis persuaded Cleombrotus, the son in law of Leonidas, to claim the kingdom, which he did, and Leonidas was allowed to make his escape—not long after, Leonidas

was recalled—Agis was killed, and Cleombrotus took shelter in the temple of Neptune—his life was spared at the earnest request of his wife Chelonis, and he went with her and her children into banishment—after which we hear no more of him—the speech which Plutarch puts into the mouth of Chelonis has more pathos in it than any thing in either play.

Southerne and Mrs. Cowley have both deviated from the story considerably, and Mrs. Cowley is still more ignorant of Spartan manners than Southerne—in page 7 she speaks of Leonidas and Cleombrotus as having at first reigned together, tho' there never had been an instance in Sparta of two kings of the same family reigning at the same time, till after the date of this play—she has not even given some of the under characters suitable names—Cleombrotus' mercenaries come from Thrace and *Iberia*—Nicates is wounded at the base of *Phocion's* statue—Leonidas talks of banishing Cleombrotus “to the utmost “island of his realm”—the Priest is called Sov'reign Pontiff—and that the very acme of absurdity may not be wanting, Amphares mentions “night's still “*sabbath*”—Mrs. Cowley manages the Catastrophe better than Southerne, but her underplot of Amphares is quite a botch.

Feb. 7. Not acted 3 years, Committee. Teague = Moody: Obediah = Suett: Day = Baddeley: Ruth = Miss Pope : Mrs. Day = Mrs. Hopkins : Arbella = Mrs. Kemble:—with (4th time these 7 years) Selima and Azor. Azor = Kelly: Ali = Dodd : Scander = Barrymore : Selima = Mrs. Crouch.

25. Never acted, Love in the East, or the Adventures of Twelve Hours. Mushroom = King : Warn-

ford = Kelly : Twist (a tailor) = Bannister Jun. : Col. Baton = Baddeley : Col. Bentley = J. Aikin : Stanmore (in love with Eliza) = Dignum : Capt. Coromandel = Williames : Rosario (servant to Warnford) = Miss Romanzini : Mrs. Mushroom = Miss Pope : Eliza (in love with Stanmore) = Mrs. Wilson : Ormellina = Mrs. Crouch : Lucy (woman to Mrs. Mushroom) = Miss Collett :—acted about 9 times—the scene lies at Calcutta—Mushroom is a man of low origin, who has made a large fortune in India—his wife is a woman of intrigue—she writes a letter of invitation to Warnford—she gives the letter to Rosario—the letter has no direction—Rosario gives it to Col. Baton—the Colonel is an old Frenchman, who fancies every woman is in love with him—he makes Mrs. Mushroom a visit in consequence of the letter—Lucy says her master is coming—she takes the Colonel into a closet—he exchanges clothes with Twist from the window—Mushroom takes the Colonel for a tailor—and Twist for the Colonel—Eliza, at the entreaty of an indigent mother, had married a man whom she did not love—she had become a widow—she arrives at Calcutta in quest of Stanmore—she is dressed as a man, and assumes the Scotch dialect—in the 3d act she discovers herself to Stanmore—Warnford and Ormellina are mutually in love—she is supposed to be an orphan brought up by Col. Bentley—she fancies that he wants to marry her, and agrees to elope with Warnford—at the conclusion, Col. Bentley says he is her father, and gives her to Warnford—this Opera in 3 acts was written by Cobb—it is an indifferent piece, but good enough for an Opera.

March 10. Smith's last bt. Macbeth. Macbeth = Smith : Macduff = Kemble : Banquo = Bensley : Lady Macbeth = Mrs. Siddons :—with Bon Ton. Sir John Trotley = King : Lord Minikin = Dodd : Col. Tivy = Barrymore : Davy = Parsons : Jessamy = Lamash : Miss Tittup = Miss Farren : Lady Minikin = Miss Pope :—the Pit and Boxes were laid together—and Smith spoke an Epilogue (between the Play and the Farce) on his intention of retiring from the stage.

13. Kemble's bt. Jane Shore. Hastings = Kemble, 1st time : Jane Shore = Mrs. Siddons : Alicia = Mrs. Taylor : — with Catherine and Petruchio. Petruchio = Kemble : Grumio = Baddeley : Catherine (for that night only) = Mrs. Siddons :—Kemble played Petruchio very well—Mrs. Siddons acted with spirit, but did not seem at home in the character.

April 1. Acted but once, the Regent. Manuel = Kemble : Gomez (his brother) = Wroughton : Ansaldo = Barrymore : Solerno = J. Aikin : Gerbin (a peasant) = Packer : Carlos (a boy—the son of Ansaldo and Dianora) = Master Gregson : Dianora (wife to Ansaldo) = Mrs. Siddons : Paula (her friend) = Mrs. Ward :—acted about 9 times—the scene lies in Catalonia—Manuel had been banished from Arragon—Ansaldo had received him in a friendly manner—and, on going to Leon, had made him Regent of his dukedom—Ansaldo on his return had been attacked by Gomez and the crew of his vessel—they killed Leonardo, supposing him to be Ansaldo—Ansaldo himself was only wounded—Gomez believed that Ansaldo meant to act in a treacherous manner

towards Manuel—in the 3d act he discovers that Manuel had grossly deceived him—Gomez is sincerely penitent for what he had done—he and Manuel quarrel—Ansaldo returns, but, by the advice of Salerno, he keeps himself concealed—Manuel makes love to Dianora—she rejects his addresses—in the last scene, he threatens to put Carlos to instant death, unless she will yield to his wishes—Carlos appears at a block between two banditti—Dianora is distracted between her hatred to Manuel and her love for Carlos—at last she yields—Manuel gives private orders to one of the banditti to dispatch Carlos—the bandit brings in the clothes of Carlos bloody—in the mean time Ansaldo, Salerno, &c. had forced their way into the castle—Manuel runs to stab Dianora—Ansaldo rushes in and prevents him—they fight—Manuel falls—Gomez brings in Carlos alive—he had disguised himself as one of the banditti, and had preserved the life of Carlos—this T. was written by Bertie Greatheed, the nephew of the Duke of Ancaster—on the whole it does him considerable credit—he has with great propriety given simple and natural dialogue to the under characters but it is much to be wished, that he had omitted the speech in which Manuel tells Gomez to dissect his heart upon the public shambles—the wild of elephants—and some ill-timed similes.

2. Miss Pope's bt. School for Scandal and Comus.  
R. Palmer acted Joseph Surface.

4. Mrs. Crouch's bt. Clandestine Marriage, and Richard Cœur de Lion — she acted Fanny and Matilda.

8. Twelfth Night. Sir Toby Belch = Moody.

11. She wou'd and She wou'd not, with Romp.

14. Baddeley's bt. Heiress, with Jewish Education, and (never acted) 'Tis an ill wind blows nobody good—Baddeley—Moody—Suett—Bannister Jun.—and Mrs. Wilson.

21. For bt. of Bannister Jun. Transformation, with (by Colman's permission) Spanish Barber. Almaviva = Wroughton : Spanish Barber = Bannister Jun. : Dr. Bartholo = Parsons : Basil = J. Aikin : Argus = Suett : Tallboy = R. Palmer : Rosina = Miss Farren :—and the Invisible Mistress—(altered from Woman's a Riddle)—Wroughton—Bannister Jun.—Barrymore—Moody—Lamash—Mrs. Taylor—Mrs. Wilson.

25. Palmer acted Sir Toby Belch, and Lyar, 1st app. this season.

28. Mrs. Taylor's bt. Not acted 12 years, School for Wives. Gen. Savage = King : Belville = Kemble, 1st time : Torrington = Parsons : Conolly = Moody : Leeson = Barrymore : Capt. Savage = Whitfield : Spruce = Lamash : Miss Walsingham = Mrs. Taylor : Mrs. Belville (for that night only) = Miss Farren, 1st time : Lady Rachel Mildew = Mrs. Hopkins : Mrs. Tempest = Mrs. Wilson : Miss Leeson = Miss Collins.

30. Much ado. Benedick = Kemble, 1st time : Leonato = Bensley : Claudio = Barrymore : Don Pedro = Whitfield : Dogberry = Parsons : Town Clerk = Baddeley : Beatrice = Miss Farren : Hero = Mrs. Kemble :—Kemble (by particular desire) recited the Passions—an Ode to Music.

May 1. Mrs. Wilson's bt. Winter's Tale. Leontes = Wroughton : Polixenes = Bensley : Florizel

= Barrymore : Camillo = J. Aikin : Autolitus = Dodd : Clown = Suett : Hermione = Miss Farren : Perdita = Mrs. Crouch : Paulina = Mrs. Hopkins :—with (not acted 8 years) Mayor of Garratt. Major Sturgeon = Gentleman : Jerry Sneak = Dodd : Mrs. Sneak = Mrs. Wilson :—after which, Kemble recited Garrick's Ode on Shakspeare.

2. Mrs. Jordan's bt. Constant Couple. Sir Harry Wildair = Mrs. Jordan, 1st time : Col. Standard = Wroughton : Beau Clincher = Bannister Jun. : Alderman Smuggler = Parsons : Clincher Jun. = Suett : Vizard = Whitfield : Lady Lurewell = Mrs. Taylor : Parly = Mrs. Wilson : Angelica = Mrs. Kemble :—with Richard Cœur de Lion. Matilda = Mrs. Jordan.

5. For bt. of Mrs. Siddons. Not acted 8 years, All for Love. Antony = Kemble : Ventidius = Palmer : Dolabella = Barrymore : Cleopatra = Mrs. Siddons : Octavia = Mrs. Ward :—with Catharine and Petruchio, by Mrs. Siddons and Kemble—Mrs. Siddons seems not to have acted Cleopatra a 2d time—she should have revived Antony and Cleopatra instead of All for Love—it is much to be regretted that she never played so fine a part as Shakspeare's Cleopatra, and one so completely suited to her style of acting.

6. Rule a Wife. Leon = Smith : Copper Captain = King : Estifania = Miss Farren :—with Too Civil by Half. Sir Toby Treacle = Suett.

7. R. Palmer's bt. Never acted there, Seeing is Believing. Simon = Bannister Jun. : Sir Credule = Parsons : Capt. Nightshade = R. Palmer : Sceptic = Baddeley : Kitty = Mrs. Cuyler : Diana = Miss

Collins :—after which, Tit for Tat. Villamour = Palmer : Skipwell = R. Palmer : Florinda = Miss Farren : Letty = Miss Pope :—and, Nature will Prevail. Current = Palmer : Padlock = Suett : Finette = Mrs. Wilson : Almadine = Mrs. Cuyler :—and Lyar.

14. For bt. of Staunton, and Lamash. Way of the World. Petulant = Lamash : Waitwell = Suett : with (for that night only) Stone Eater. Apeall = R. Palmer : O'Thunder = Moody : Capt. Leak = Suett : Holdfast = Waldron : Letitia = Miss Barnes : Deborah = Mrs. Love :—and, (not acted 4 years) Duke and no Duke. Trappolin = Palmer : Puritan = Suett.

Stone Eater—O'Thunder and Captain Leak are suitors to Letitia, Holdfast's daughter—she is in love with Apeall—he tricks Holdfast out of his consent, and marries Letitia—Deborah, Holdfast's sister, had been told by a fortuneteller, that her niece would be married to a Stone Eater—Holdfast fancies that O'Thunder and Leak can, each of them, eat stones—he orders a marble slab to be brought in, and promises to give his daughter to him who shall eat up the half of it first—this interlude was written by Stuart—it is one of the most contemptible pieces ever produced—there was at this time a man who exhibited himself as a Stone Eater—he swallowed small stones, and made them move about in his inside, so as to be heard by the persons who were near him.

15. Theatrical Fund. King Lear—Mrs. Siddons ought not to have thrown away her talents on Tate's love scenes.

21. Fosbrook's bt. Not acted 4 years, *Merry Wives of Windsor*. Falstaff = Palmer, 1st time : Ford = Smith : Sir Hugh = Hollingsworth : Dr. Caius = Baddeley : Host = Moody : Slender = Dodd : Shallow = Waldron : Mrs. Ford = Miss Farren : Mrs. Page = Miss Pope : Mrs. Quickly = Mrs. Hopkins.

22. *Confederacy*. Moneytrap = Suett :— with *Stone Eater*, 2d time. O'Thunder = Benson.

23. *Every Man in his Humour*. Kitely = Smith : Bobadill = Palmer : Brainworm = Baddeley : Master Stephen = Dodd : Dame Kitely = Mrs. Kemble :— with *High Life*.

26. *Stratagem*. Archer = Smith.

June 2. Palmer's bt. *Country Girl*, with *Deserter of Naples*. Deserter = Palmer.

3 and 7. Smith acted *Oakly*, and *Loveless*.

5. *West Indian*—6. *Plain Dealer*.

9. Smith made his last app. on the stage in *Charles Surface*.

No actor was ever more completely the Gentleman than Smith—his person was agreeable and his countenance engaging—his voice was distinct, smooth and powerful, but monotonous—he was always easy and never deficient in spirit—his forte was gay Comedy—he excelled in *Plume*, *Archer*, *Charles Surface*, &c.—he played many parts in serious Comedy very well, such as *Kitely*, *Leon*, *Oakly*, *Ford*, and *Clifford*—mixed characters, such as *Faulconbridge* and *Jachimo* were quite suited to him—he sustained the first rate parts in Tragedy for many years, but not with equal success—*Richard the 3d* was reckoned his best character in Tragedy—he was very respect-

able in Hotspur, Hamlet, Lothario, Edgar, and Henry 5th.

On his retirement he settled at Bury in Suffolk—he returned to the stage to act for King's bt. May 18 1798, and lived till Sep. 1819, more than 66 years after his 1st app. at C. G.

*Smith's characters.*

C. G. Jan. 1753. Theodosius—Polydore—\*Southampton in Jones' Essex—Dolabella in All for Love—Abudah in Siege of Damascus.

1753-1754. Orlando—Axalla—Young Mirabel—\*Musidorus in Philoclea—Loveless in Relapse—\*Aurelian in Constantine—Myrtle—Carlos in Love makes a Man—Valentine in L. for L.

1754-1755. Heartly in Nonjuror—Hippolitus in Phædra—Juba—Careless in D. D.—Adrastus in Oedipus—Antony in J. C.—Henry 5th—Essex—\*Icilius in Appius—Romeo—Torrismond—Comus—Hotspur—Hastings—Villeroy—Osmyn in M. B.

1755-1756. Plume—Careless in D. G.—Lysimachus—Bastard in King Lear—Memnon in Busiris—Telemachus in Ulysses—Col. Briton—Archer.

1756-1757. Granger in Refusal—Valentine in Wit without Money—Trueman in Twin Rivals—Wilmore in Rover—Lothario—\*Glenalvon—Hamlet—Young Bevil.

1757-1758. Lorenzo in S. F.—Zamor in Alzira—Flaminius in Mariamne—Maximinian in Prophetess—Coriolanus—Florizel in Sheep Shearing—Piercy in Virtue Betrayed.

1758-1759. \*Palador in *Cymbeline* altered—Sir George Airy—Lord Foppington in *C. H.*—Sir Harry Wildair—Demetrius in *Humorous Lieutenant*.

1759-1760. Capt. Clerimont in *T. H.*—Bellmour in *O. B.*

1760-1761. Faulconbridge—Pierre—Copper Captain—Riot in *Wife's Relief*—Richard 3d.

1761-1762. Sir George Truman in *Drummer*—Pedro in *Pilgrim*—Heartfree in *P. W.*—Dick in *Confederacy*.

1762-1763. Kitely—Bajazet—Hengist in *Royal Convert*.

1763-1764. Leon—Belfond Jun. in *Squire of Alsatia*—\*Belfield in *No one's Enemy but his own*—Edgar in *King Lear*.

1764-1765. Mirabell in *Way of the World*—Iago—Antony in *All for Love*.

1765-1766. \*Sir Charles Somerville in *Double Mistake*—Cassius—Don Carlos in *Mistake*—Capt. Worthy in *Fair Quaker*—Norfolk in *Albion Queens*.

1766-1767. \*Bellfond in *School for Guardians*—\*Don Antonio in *Perplexities*—Alexander the Great—Henriquez in *Double Falshood*.

1767-1768. Chamont—Publius in *Roman Father*—Zaphna in *Mahomet*—Jachimo—Creon in *Medea*—Lovemore—Osman in *Zara*.

1768-1769. \*Cambyses—\*Lord Clairville in *Sister*—\*Orestes in *ditto*—Jason in *Medea*.

1769-1770. Castalio—Lord Townly—\*Belfield Jun. in *Brothers*—Macbeth—\*Timanthes in *ditto*—Earl of Warwick in *ditto*—Biron in *Isabella*—Varanes.

1770-1771. Oakly—Leontes.

1771-1772. Volpone—\*Athamand in Zobeide—  
 \*Lord Seaton in Wife in the Right—Don Carlos in  
 Ximena—Phocyas.

1772-1773. \*Athelwold in Elfrida—\*Alzuma in  
 ditto—\*Henry 2d in ditto—Lord Guilford Dudley.

1773-1774. \*Capt. Boothby in Duellist—Herod  
 in Mariamne—Don Sebastian.

D. L. 1774-1775. \*Edwin in Matilda—Orestes  
 in D. M.—\*Velasquez in Braganza—Duke in Mea-  
 sure for Measure.

1775-1776. \*George Hargrave in Runaway—  
 Courtwell in Woman's a Riddle.

1776-1777. \*Arzaces in Semiramis—Don Felix  
 —\*Loveless in Trip to Scarborough—Capt. Absolute  
 —\*Charles Surface.

1777-1778. \*In Roman Sacrifice—Ford.

1778-1779. \*Paladore in Law of Lombardy—  
 Alwin in Countess of Salisbury.

1779-1780. \*Almaimon in Zoraida.

1780-1781. \*Acamas in Royal Suppliants.

1781-1782. King Arthur—\*Hamet in Fair Cir-  
 cassian—\*Morley in Variety.

1782-1783. \*Montague in Fatal Interview.

1783-1784. No new character.

1784-1785. \*St. Valori in Carmelite.

1785-1786. \*Clifford in Heiress — \*Erragon in  
 Captives.

\* *Originally.*

## C. G. 1787-1788.

Sep. 17. *Merry Wives.* Mrs. Page = Mrs. Wells,  
1st time :—see Nov. 29 1786.

24. *Pope acted Romeo,* 1st time.

28. *Foundling.* Young Belmont = Pope, 1st time :  
Faddle = Lewis : Sir Charles Raymond = Farren :  
Col. Raymond = Macready : Rosetta = Mrs. Mat-  
tocks : Fidelia = Miss Brunton.

Oct. 3. *Love in a Village.* Hodge = Blanchard  
from Bath, 1st app. :—with *Lying Valet.* Sharp =  
Blanchard : Kitty Pry = Mrs. Mattocks.

12. *Othello.* Othello = Cambray, 1st app. : Iago  
= Ryder, 1st time : Cassio = Macready : Roderigo  
= Blanchard : Brabantio = Hull : Desdemona = Mrs.  
Pope : Æmilia = Mrs. Morton.

15. *Othello, with Orpheus and Eurydice.*

19. *Beaux Stratagem.* Archer = Bernard from  
Bath, 1st app. : Aimwell = Farren : Mrs. Sullen =  
Mrs. Bernard, 1st app. : Dorinda = Mrs. Mountain,  
late Miss Wilkinson :—(rest as Nov. 19 1785)—with  
Irish Widow. Whittle = Wewitzer : Kecksey = Ber-  
nard : Thomas = Quick : Mrs. Brady = Mrs. Bernard.

22. *Alexander the Great.* Alexander = Cambray,  
1st time : Clytus = Aikin : Lysimachus = Farren :  
Statira = Miss Brunton, 1st time : Roxana = Mrs.  
Pope.

29. *Venice Preserved.* Jaffier = Cambray, 1st  
time : Pierre = Aikin : Belvidera = Mrs. Pope :—with  
Barataria.

31. Zenobia, with, never acted, Farmer. Jemmy Jumps (a staymaker) = Edwin : Valentine = Johnstone : Farmer Blackberry = Darley : Rundy (a ploughboy) = Blanchard : Betty Blackberry = Mrs. Mattocks : Molly Maybush = Mrs. Martyr : Louisa (wife to Valentine) = Miss Rowson :—on the 3d and subsequent nights Mrs. Mountain played the part—Valentine had deserted his wife—he leads a gay life, and gets into disgrace with his uncle, Col. Dormont —the Colonel proposes to make Farmer Blackberry his heir—the Farmer comes up to town—but at the conclusion he wishes to return to his farm—Valentine's wife and uncle are reconciled to him——this is a very good musical Farce—it was performed 40 times—Blanchard acted particularly well—O'Keeffe says that he wrote a C. in 5 acts called the Plague of Riches—that Colman totally disapproved of it—that he reduced it to 2 acts with the addition of songs—and in the course of some few days sent it to Harris as the Farmer.

Nov. 5. Henry 4th 1st part. Hotspur = Pope, 1st time : King = Aikin, 1st time : Lady Percy = Mrs. Inchbald :—rest as Nov. 22 1786.

7. Much ado. Benedick = Lewis : Beatrice = Mrs. Abington.

8. Follies of a Day. Figaro = Bernard : Dr. Bartholo = Booth : Susan = Mrs. Mattocks, 1st time : Countess = Mrs. Bernard :—rest as originally.

9. Jane Shore. Hastings = Pope, 1st time : Shore = Farren, 1st time : (see Dec. 20 1785) Gloster = Aikin : Belmour = Hull : Jane Shore = Mrs. Pope : Alicia = Miss Brunton.

16. Cambray's bt. and last time of performing this season. Macbeth = Cambray, 1st time : Macduff = Aikin : Banquo = Farren : Duncan = Hull : Malcolm = Macready : Hecate = Darley : Witches = Booth, Mrs. Pitt, and Brown : Lady Macbeth = Mrs. Pope : —with Lyar. Young Wilding = Cambray, 1st time : Papillion = Wewitzer : Miss Grantham = Mrs. Bernard.

19. Henry 8th—20. Pope acted Leon, 1st time.

22. Belle's Stratagem. Flutter = Bernard : Lady Frances Touchwood = Miss Tweedale, her 2d app. on any stage.

28. Which is the Man ? Fitzherbert = Aikin : Belville = Farren : Beauchamp = Lewis : Pendragon = Quick : Lord Sparkle = Bernard : Lady Bell Bloomer = Mrs. Pope : Miss Pendragon = Mrs. Mattocks : Julia = Miss Tweedale : Kitty = Mrs. Lewis : —with Midnight Hour. Flora = Mrs. Mattocks.

30. Provoked Wife. Razor = Bernard : Lady Fanciful = Mrs. Mattocks : Lady Brute = Mrs. Pope : Mademoiselle = Mrs. Morton :—rest as Oct. 25 1786.

Dec. 3. Roman Father—as before.

5. Never acted there, (acted Nov. 20 1738—and March 17 1760) Tender Husband. Capt. Clerimont = Lewis : Humphry Gubbin = Edwin : Sir Harry Gubbin = Quick : Clerimont = Farren : Biddy Tipkin = Mrs. Abington : Mrs. Clerimont = Mrs. Mattocks : Fainlove = Mrs. Bernard : Aunt = Mrs. Webb :—the bill was most absurdly printed with the performers' names only.

10. Not acted 8 years, Inconstant. Young Mirabel = Pope : Duretete = Ryder : Old Mirabel = Quick :

Dugard = Macready : Petit = Brown : Bizarre = Mrs. Abington : Oriana = Mrs. Bernard :—being their first app. in those characters.

15. Never acted, All on a Summer's Day—Lewis—Quick—Aikin—Farren—Mrs. Mattocks—Miss Brunton—Mrs. Webb—with Miss in her Teens. Fribble = Bernard : Flash = Ryder : Miss Biddy = Miss Blower, 1st app. : Tag = Mrs. Webb :—All on a Summer's Day was written by Mrs. Inchbald and was damned the 1st night.

18. Hypocrite. Darnley = Farren : Seyward = Macready : Lady Lambert = Mrs. Inchbald :—rest as Oct. 6 1784.

21. All in the Wrong—as before.

27. Grecian Daughter. Philotas = Pope, 1st time.

28. Douglas. Douglas = Pope, 1st time : Old Norval = Aikin : Glenalvon = Fearon : Lord Randolph = Farren : Lady Randolph = Mrs. Pope, 1st time.

29. Bold Stroke for a Wife.

Jan. 2. Suspicious Husband. Jack Meggot = Bernard : Clarinda = Mrs. Abington : Mrs. Strictland = Mrs. Bernard : Jacintha = Mrs. Wells :—rest as May 23 1787.

3. Such things are. Elvirus = Macready : Arabella = Mrs. Wells :—rest as originally—Mrs. Pope resumed Arabella May 7th.

4. Not acted 2 years, Comedy of Errors. Antipholis of Syracuse = Lewis : Antipholis of Ephesus = Bernard : Dromio of Ephesus = Quick : Dromio of Syracuse = Edwin : Ægeon = Hull : Adriana = Mrs. Bernard : Abbess = Mrs. Inchbald : Luciana = Mrs. Mountain.

9. Careless Husband. Lady Graveairs = Mrs. Morton :—rest as March 31 1787.

10. *Thursday.* Merchant of Venice. Shylock = Macklin : Portia = Mrs. Pope :—with Love a-la-Mode. Sir Archy = Macklin :—see the account of Macklin at the end of 1788-1789.

11. Provoked Husband. Count Basset = Bernard.

14. Never acted there, King and no King. Arbaces = Pope : Bessus = Ryder : Mardonius = Aikin : Tigranes = Farren : Gobrias = Hull : Panthea = Miss Brunton : Spaconia = Mrs. Bernard :—the bill was absurdly printed with the performers' names only ; but in all probability the above cast is right—the play was not acted a second time—it was once very popular.

Garrick intended to have revived this play ; he designed to have acted Arbaces himself and gave Bessus to Woodward, they both appeared to be much pleased with their characters—the other parts were distributed to advantage, and the play was in some places altered and improved—but it was observed, that at every reading of it in the green-room, Garrick's pleasure suffered a visible diminution — at length he fairly gave up his design, and the parts were withdrawn from the actors. (*Davies.*)

17. Mrs. Abington acted Mrs. Sullen.

21. Miser—as before.

23. West Indian—see Feb. 22 1786.

28. Mrs. Billington's bt. Not acted 10 years, Lady of the Manor. Young English = Johnstone : Sir Charles Manly = Bowden : Sir John English = Quick : Timothy Shacklefigure = Edwin : Farmer

Sternhold = Darley : Lady Lucy = Mrs. Billington : Mrs. Townly = Mrs. Martyr :—this seems to be Dr. Kenrick's Opera with slight alterations—(see Nov. 23 1778)—Cicely is omitted, and Timothy Shackle-figure is restored — two alterations much for the better—Sir Wilful Wildman is changed to the original name of Sir John English—and Young Wildman is called Young English—why Sir John Manly is changed to Sir Charles it is not easy to conceive.

29. Recruiting Officer. Plume = Lewis : Brazen = Ryder : Kite = Fearon : Balance = Hull : Worthy = Davis : Bullock = Edwin : Recruits = Bernard and Blanchard : Welch Collier = Wewitzer : Sylvia = Mrs. Pope : Melinda = Mrs. Inchbald : Rose = Mrs. Wells : Lucy = Miss Stuart.

Feb. 1. Man of the World.

4. Conscious Lovers. Young Bevil = Pope : Tom = Lewis : Indiana = Miss Brunton, 1st time : Phillis = Mrs. Abington : Lucinda = Miss Tweedale :—rest as before—with (not acted 2 years) Maid of the Oaks. Dupely = Lewis : Hurry = Edwin : Lady Bab = Mrs. Abington.

16. Merchant of Venice. Anthonio = Farren : Gratiano = Bernard :—rest as Dec. 19 1786—with Love a-la-Mode.

23. Not acted 3 years, Citizen. Old Philpot = Quick : Young Philpot = Edwin, 1st time : Maria = Mrs. Mattocks.

25. Not acted 3 years, Capricious Lady. Elder Loveless = Farren : Welford = Bernard : Morecraft = Booth :—rest as Jan. 17 1783.

March 1. Duenna. Ferdinand = Bowden : Isaac = Quick : Don Jerome = Edwin : Carlos = Johnstone :

Duenna = Mrs. Pitt : Louisa = Mrs. Martyr : Clara = Mrs. Billington :—with, never acted, Tantarara Rogues All. Andrew = Quick : Corporal Toddy = Edwin : Carty = Ryder : Hazard = Bernard : O'Toole = Macready : Pickle = Cubitt : Sir Ulick Liffydale = Fearon : Narcissa (supposed daughter to Andrew) = Miss Tweedale :—Andrew is at the head of a gang of sharpers—he assumes the title of Le Duc de Puffendorff—he is in a perpetual fright for fear Toddy, who is his brother, should expose him—Pickle, who is one of Andrew's associates, calls himself Count Frankenmarc—he forms an acquaintance with Lord Limavaddy, and brings him to the Duke's house, supposing that he will prove a good pigeon—Lord Limavaddy is in reality only O'Toole—Hazard, who pretends to be his servant, was originally a gentleman — Hazard conceals himself under a table, and discovers that the supposed Duke and Count are impostors—he shows Carty a canvas bag, and says there are £2000 in it—Carty advises him to lock it up in his master's room—Carty and Andrew endeavour to get possession of the bag, but it falls into the hands of Toddy—Toddy, on opening it, finds it full of rubbish—at the conclusion all the Rogues are taken into custody—Narcissa proves to be the daughter of Sir Ulick—Toddy is a very good character—he had spent the money entrusted to him for regimental purposes, and run away from Brussels—the scene lies at Paris——this F. was unsuccessful—it is not a bad piece, but the plot is too complicated—it was taken from the French, and adapted to the English stage by O'Keeffe.

10. Mrs. Pope's bt. Mourning Bride. Osmyn

=Pope, 1st time : King = Hull : Zara = Mrs. Pope : Almeria = Miss Brunton, 1st time :—with Comus. Lady (for that night only) = Mrs. Pope.

11. Ryder's bt. Annette and Lubin—after which, (not acted 3 years) She Stoops to Conquer. Hardcastle = Ryder, 1st time : Young Marlow = Bernard : Tony Lumpkin = Quick : Miss Hardcastle = Mrs. Mattocks : Mrs. Hardcastle = Mrs. Webb :—end of the play, Bucks have at you all, as spoken in Dublin by Ryder—after which, Mock Doctor, in one act. Gregory (for that night only) = Ryder.

26. Edwin's bt. Inkle and Yarico—performers' names only in the bill—the cast was probably—Inkle = Farren : Trudge = Edwin : Sir Christopher Curry = Quick : Medium = Booth : Campley = Davies : Yarico = Miss Tweedale : Wowski = Mrs. Martyr : Narcissa = Mrs. Morton : Patty = Mrs. Forster from D. L. :—with Apprentice. Dick = Edwin Jun., 1st time : Simon = Edwin, 1st time.

28. Miss Brunton's bt. Rivals. Sir Anthony Absolute = Fearon : Capt. Absolute = Bernard : Faulkland = Lewis : Acres = Quick : Sir Lucius = Johnstone : Fag = Brown : Lydia = Mrs. Pope : Julia = Miss Brunton : Mrs. Malaprop = Mrs. Webb : Lucy = Miss Stuart :—Fearon was a poor actor—on this and some other occasions he was put into parts to which he was very inadequate—he played Zedan, in Such things are, very well.

29. Mrs. Kennedy's bt. Beggar's Opera. Macheath = Mrs. Kennedy, for the last time : Polly = Lady, her 2d app. : Lucy = Mrs. Martyr : Mrs. Peachum = Mrs. Webb :—with Tom Thumb.

April 1. Quick's bt. Castle of Andalusia—with

(for the 1st time) alterations and additions by the author—Ferdinand = Johnstone : Spado = Quick : Pedrillo = Edwin : Don Cæsar (with new additional songs) = Bowden : Alphonso = Mrs. Kennedy : Don Scipio = Booth : Lorenza = Mrs. Martyr : Victoria = Mrs. Morton : Catalina = Mrs. Brown :—with Commissary. Zachary Fungus = Quick : Mrs. Mechlin = Mrs. Webb : Widow Loveit = Mrs. Pitt.

2. For bt. of Mrs. Mattocks. Fontainbleau. Squire Tallyho = Edwin : Miss Dolly Bull = Mrs. Mattocks, 1st time.

4. Aikin acted Sir Lucius O'Trigger, for his bt. 8. Never acted, Ton, or the Follies of Fashion. Capt. Daffodil = Lewis : Macpharo (a cheating gamester) = Johnstone : Lord Ormond = Pope : Lord Raymond = Farren : Lord Bonton = Wewitzer : Villiers = Aikin : Ben Levy (a money lender) = Quick : Pink (valet to Daffodil) = Bernard : Lady Raymond = Mrs. Pope : Lady Bonton = Mrs. Mattocks : Lady Clairville = Miss Brunton : Mrs. Tender = Mrs. Bernard : Clara = Mrs. Wells : Mademoiselle = Mrs. Morton :—acted 3 times—this C. was written by Lady Wallace—nearly the whole of it is very dull—mere conversation—Lady Bonton talks much, and is much talked of, but she literally *does* nothing—Lord Ormond and Lady Clairville are on the point of being married—Lord Ormond, in a moment of inebriety, had seduced Julia Raymond—he thinks himself bound in honour to marry her—she goes into a convent—and the obstacle to Lord Ormond's union with Lady Clairville is removed—Lord Raymond is fond of gaming, and negligent of his wife—at the conclusion he is convinced that she is an exemplary

woman, and promises to reform—Mrs. Tender pretends to be very religious and virtuous—but has an intrigue with Macpharo—Daffodil is only a new edition of Garrick's *Male Coquette*—Clara has been seduced by Lord Raymond—in the 4th act, Lady Raymond visits her, and gives her 100 guineas—on the approach of Lord Raymond, she wishes to conceal herself—she opens one side of a clothes press—Lord Bonton comes out of it—she takes his place—Lord Raymond opens both sides of the press, and discovers Lady Raymond and Daffodil—this is the best scene in the play—that part of the plot which concerns Lord Ormond is by no means pleasing—Lady Wallace says in her preface “to lash the follies “and the vices of the day in a play is the certain way “to insure ill success—such was the fate of this C.— “many trembled before its appearance with the fears “of seeing themselves unveiled ; and declared, before “it was brought upon the stage, an intention of op- “posing it”—she allows that it is deficient in incident, but complains with much reason of its being taxed with indecency—the play seems not to have had a fair hearing, but her Ladyship's satire is not so poignant as she imagined.

11. Mrs. Martyr's bt. Poor Soldier, and Winter's Tale. Florizel (1st and only time)=Mrs. Martyr : Clown=Quick : Hermione (for that night only)=Mrs. Wells :—rest as before — with Tom Thumb. Dollalolla=Mrs. Martyr.

14. Mrs. Abington's bt. Much ado, and High Life below Stairs. Lovel = Brown : Duke's Servant=Lewis : Sir Harry's Servant=Ryder : Kitty

=Mrs. Abington :— Mock Minuet by Ryder and Mrs. Abington.

23. Farren's bt. Not acted 5 years, Jealous Wife. Oakly=Farren: Major Oakly = Ryder: Charles=Macready: Sir Harry Beagle = Edwin: Capt. O'Cutter=Aikin :—being their first app. in those characters—Lord Trinket=Lewis: Russet=Fearon: Mrs. Oakly=Mrs. Pope: Harriet=Miss Brunton, 1st time: Lady Freelo=Mrs. Bernard, 1st time:

25. Mrs. Wells' bt. Rosina, with Dramatic Imitations by Mrs. Wells—end of act 1st Traits of Tragic, Comic and Vocal characters—end of act 2d a scene from Two great Tragic Actresses—after which, Barnaby Brittle, with Irish Widow, by Mrs. Wells —her imitation of Mrs. Siddons was bad and that of Mrs. Crawford much worse—some time after this, Mr. Simons, who was peculiarly happy in his own imitations, gave Mrs. Wells an exact representation of Mrs. Crawford, and made her acknowledge that she had quite misrepresented that great actress.

26. For bt. of Mr. and Mrs. Bernard. Fontainbleau, with Romance of an Hour. Sir Hector Strangeways=Powell from Bath, for that night only: Bussora=Bernard: Orson=Quick: Zelida=Mrs. Bernard: Lady Di Strangeways=Mrs. Webb :—Mr. and Mrs. Bernard were not bad performers, but they were better calculated for Bath than London.

30. Blanchard acted Mungo, 1st time.

May 2. Hull's bt. Rivals. Sir Anthony=Hull : Capt. Absolute=Macready.

5. Blanchard's bt. He would be a Soldier. Caleb=Blanchard.

12. Wild's bt. Never acted there, Tit for Tat.

Villamour = Farren : Skipwell = Ryder, 1st time in England : Florinda = Mrs. Bernard : Letty = Mrs. Mattocks :—with, not acted 2 years, Nunnery. Selima = Mrs. Mountain :—(rest as originally)—and, not acted 7 years, Harlequin Skeleton.

14. Booth's bt. Castle of Andalusia, and, not acted 7 years, Minor. Shift, Smirk and Mrs. Cole, with Imitations, by a Gentleman.

16. For bt. of Mr. and Mrs. Brown. Cymon. Cymon (for that night) = Brown : Linco = Edwin : Dorus = Quick : Urganda = Mrs. Martyr : Fatima = Mrs. Wells : Dorcas = Mrs. Pitt : and Sylvia (for that night) = Miss Ross, author of the Cottagers, being her 1st app.: after which, Harlequin Skeleton. Harlequin = Brown, with an occasional Epilogue (written by Miss Ross) in that character—Miss Ross was the daughter of Mrs. Brown—she was afterwards married to Brunton of C. .

26. Marian, 2d time, with Maid of the Oaks, and Animal Magnetism, 8th time.

Marian. Sir Henry Truman = Bowden : Edward = Johnstone : Robin = Blanchard : Jamie (a Scotchman) = Fearon : Oliver (father to Marian) = Thompson : Marian = Mrs. Billington : Peggy = Mrs. Kennedy : Patty = Mrs. Martyr :—Edward and Marian are mutually in love—Marian has £300 left to her—and her father opposes her union with Edward—Edward's mother becomes rich—and Oliver readily consents to the match—this musical trifle was written by Mrs. Brooke.

Animal Magnetism. Doctor = Quick : Marquis de Lancy = Pope : La Fleur (his valet) = Edwin : Jeffrey = Blanchard : Constance (ward to the Doctor)

=Mrs. Wells: Lisette (her maid)=Mrs. Mattocks: —La Fleur passes himself on the Doctor as the first discoverer of Animal Magnetism—he gives him a wand with a magnet in it, and tells him that it will cause his ward to fall in love with him—the Doctor makes the experiment—Constance and Lisette, who have had their cue, pretend to fall in love with the Doctor—he gives the wand to Jeffrey, and they fall in love with him—La Fleur brings in the Marquis disguised as a patient—the Marquis pretends to die—the Doctor thinks he has killed him by using the magnet improperly—during the absence of the Doctor, the Marquis makes La Fleur take his place—the Marquis and others enter disguised as physicians—they threaten the Doctor to make him answer with his life for having killed his patient—the Doctor, to get out of the scrape, gives his consent to the union of Constance with the Marquis—this F. in 3 acts was written by Mrs. Inchbald, in ridicule of Animal Magnetism—the dialogue is neat, but the plot is grossly improbable.

30. Brothers, with Love and War.

31. Love makes a Man. Cludio=Lewis: Carlos =Farren: Don Lewis = Quick: Angelina = Mrs. Wells: Louisa=Mrs. Bernard: Elvira=Mrs. Lewis: —with Poor Soldier.

Robin Hood was acted about 28 times in the course of the season.

## FENNELL.

Cambray's real name was Fennell—the fictitious name was suggested by Fenelon Archbishop of Cambray—he was first at Eton and then at Cambridge—he was of an expensive turn, and finding himself short of money he determined to try the stage ; having previously performed with success in a private theatre—he selected Edinburgh for his 1st app. as being totally unknown there—he stated who he was to Jackson the manager, and met with much civility from him—he made his 1st app. on the stage towards the close of the season in 1787—the audience approved of him, and Jackson entered into an engagement with him for the next season under the penalty of £200—in the autumn he went to London to purchase dresses ; Harris brought him forwards for some few nights, and he was very well received—Jackson was offered the £200 penalty, and any larger sum he should think reasonable for damages, provided he would give up the article—but this he declined ; and Fennell had more honour than to break his engagement—he continued the winter at Edinburgh, and by the manager's own acknowledgement he attended to his business in every instance with the nicest punctuality ; he was never absent at one rehearsal, and cheerfully undertook at the shortest notice every part assigned to him—Mrs. Siddons was engaged for the summer—and tho' her arrival was delayed a month longer than was expected, Fennell at Jack-

son's desire continued in Scotland without reluctance, and undertook many laborious new parts, in the different plays that were intended to have been performed—in casting *Venice Preserved*, Jackson gave Fennell Jaffier, and Woods Pierre, from a conviction that the part he assigned to each of them was best suited to his line of acting; he had seen Fennell play Jaffier with universal approbation at C. G., and as to personal accomplishments he was undoubtedly the actor best suited to figure with Mrs. Siddons—Woods was in possession of Jaffier, and considered himself as injured in having the part taken from him—Fennell himself preferred Pierre—this eventually occasioned serious consequences.

Fennell published a pamphlet on the subject of the riots which ensued, with this motto—

“ *Justum et tenacem propositi virum*  
“ *Non civium ardor PRAVA jubentium,*  
“ *Non vultus instantis tyranni,*  
“ *Mente quatit solidâ.*”

Horace.

he says—“ On the evening before the performance of *Venice Preserved*, Mr. Jackson put into my hands the following letter, which he had received that morning—‘ Sir, If the parts of Jaffier and Pierre are not differently cast before to-morrow evening, the play will not be allowed to go on—it is unpardonable in a manager to thrust a fellow into a part, which he must be sensibls he is totally incapable of performing—the Public’—this letter pained me for the moment, but, being anonymous, would in future have been totally unnoticed, had not the cruel necessity of referring to it occurred

“ —when I came on the stage the next evening I  
“ heard several hisses, and the cry of ‘ off—off’—  
“ from some part of the pit—a reception so unusual  
“ and distressing, while it redoubled the applause  
“ from every other part of the house, naturally led  
“ me to consider what could be the cause of it; in-  
“ stantly the anonymous letter flashed on my re-  
“ membrance, nor was I long before I concluded  
“ that the hissing must have proceeded from the  
“ authors of it; recovering therefore from my em-  
“ barrassment, during which the kind indulgence of  
“ almost the whole audience had supported me, I  
“ advanced to discover, if possible, amongst whom  
“ the disapprobation prevailed, suffering most se-  
“ verely, while receiving injuries, which I was un-  
“ conscious of ever having deserved — several  
“ Gentlemen having called out ‘ hear him, hear him’  
“ a silence gradually ensued; upon which I thus  
“ addressed the audience—‘ it would be but affecta-  
“ tion in me to pretend ignorance of the cause of  
“ this partial disapprobation, but I should——’ here  
“ I was interrupted by several hisses from the pit,  
“ which being immediately drowned by the louder  
“ and almost universal marks of applause, I changed  
“ my intended address to the audience in general,  
“ and referring only to the author of the letter and  
“ his abettors, who I was naturally led to imagine  
“ were my persecutors, endeavouring to put their  
“ threats into execution—I said—‘ I cannot wonder  
“ that some persons are averse to my addressing the  
“ audience, when they must be conscious, that from  
“ my speaking, a scene of villany will be revealed,

“ in which I fear they may find themselves but too  
“ deeply interested”—here an apparently universal  
“ approbation followed; after which I resumed my  
“ former address to the audience in general, in which  
“ I had been interrupted, proceeding—‘ but I should  
“ deem myself worthy of general censure, were I  
“ not at all times, and even at this present unprepar-  
“ ed moment, equal to meet and confute any accu-  
“ sation that can be adduced against me, either  
“ regarding my conduct as an actor, or a man’—  
“ here several gentlemen exclaimed, ‘ I am sure of  
“ it—I’ll answer for you—I know you can’—silence  
“ having again prevailed, I stated that 6 weeks ago  
“ Mr. Bland Sen. at my desire, had said to Mr.  
“ Woods, that with the permission of the Manager  
“ I would give up Jaffier and play Pierre \* \* \*  
“ Mr. Woods advanced and said the part of Jaffier  
“ had not been offered him officially, but only men-  
“ tioned by Mr. Bland in common conversation—  
“ the Manager was called for and appeared.

“ *Manager.* I must confess I cast the parts origi-  
“ nally according to the best of my judgment, but  
“ this day se’nnight I offered *officially* the part of  
“ Jaffier to Mr. Woods.

“ *Mr. Woods.* You did so, Sir.

“ *Manager.* Telling him at the same time that  
“ Mr. Fennell had always declared a preference in  
“ favour of Pierre: to which Mr. Woods replied  
“ that he would rather perform Pierre.

“ *Mr. Woods.* Mr. Jackson certainly offered me  
“ the part of Jaffier, but as I had then studied  
“ Pierre, however happy I might have been on this

“ occasion to have performed Jaffier, I did not think  
“ a week sufficient time to recover it.

“ *Manager.* What Mr. Fennell alluded to by a  
“ scene of villany, I imagine to be this letter—upon  
“ which I advanced, and having asked and obtained  
“ permission to read it, I was preparing to do so,  
“ when a voice called out ‘ then read the *words*’—  
“ this cruel attack on my veracity was felt too  
“ severely for concealment ; I came forward to that  
“ part of the pit from whence the voice issued, and  
“ demanded ‘ Who dares imagine I would not?’ the  
“ approbation of almost the whole audience was  
“ testified on this reply by the most loud applause,  
“ during which, somebody near me said something  
“ about *duty* to the public, to which I answered, ‘ I  
“ know and will always practice my duty to the  
“ public, but will not suffer myself to be insulted by  
“ any individual’—after which I read the letter and  
“ then said \* \* \* here the applause was such as  
“ convinced me that I was attempting the part of  
“ Jaffier with the approbation of the *public*, however  
“ discontented some few individuals might appear—  
“ on the next day some anonymous and threatening  
“ letters were sent to the Manager and myself—on  
“ the 12th previous to the performance of *Isabella*,  
“ I was called for, on which I came forward and  
“ said—‘ with the greatest respect for this audience,  
“ I now advance to be informed why I am called  
“ before you?’ — some persons exclaimed ‘ for an  
“ apology,’ when there was immediately an almost  
“ universal cry of ‘ no apology,’ together with the  
“ loudest applause ; however, as the hissing still  
“ continued, I replied ‘ an apology for what?’ many

“ gentlemen instantly exclaimed ‘ for nothing—you  
“ have done nothing wrong—you have never offended’  
“ —to which almost the whole audience gave their  
“ sanction : during which a person near me called  
“ out ‘ account for the scene of villany !’ to which  
“ I replied, ‘ is it the author of it that calls upon  
“ me ?’ the tumult having again subsided, I advanced  
“ and said—‘ have I any accuser ?’—*no one appeared*  
“ —observing which, after a short pause, I added—  
“ ‘ as it seems to be the prevailing opinion of this  
“ audience that I have committed no offence, I can-  
“ not think of making any apology’—this being re-  
“ ceived by the strongest marks of satisfaction and  
“ support ; in gratitude to that public which had  
“ so liberally protected me, I once more advanced  
“ and added ; ‘ it has given me the most painful  
“ concern, in having been thought capable of intend-  
“ ing the least disrespect to an audience, from which  
“ I have at all times received the most flattering  
“ marks of attention and applause’—here the appro-  
“ bation was loud, general, and lasting : upon which  
“ I withdrew, imagining that I had acquitted my-  
“ self to the satisfaction of the whole house ; and I  
“ had every reason to be confirmed in my opinion,  
“ when, returning to the stage in the performance of  
“ my part, I was received by the loudest acclamations  
“ and huzzas—on the Monday following, when I had  
“ hoped every disquiet had been concluded, I was  
“ surprised to find that a more formidable party had  
“ assembled, consisting chiefly of the younger bran-  
“ ches of the law ; ill founded reports had been cir-  
“ culated, my conduct had been misrepresented, and  
“ combinations had been formed, determined to

“ carry by force, what they had before failed in by  
“ justice; different meetings had been appointed,  
“ from whence they sallied forth to the destruction  
“ of the fortitude of a single man, whose conscious  
“ innocence, and the support of the public, had pre-  
“ vented him from making concessions which would  
“ have disgraced him—upon my coming forward to  
“ speak the Prologue to the Italian Lover, I was  
“ consequently received by the hisses and catcalls  
“ of their stationed parties in the pit; while I was  
“ supported, if not by an equal number there, by  
“ almost every individual in the boxes and other  
“ parts of the house: in this cruel situation I re-  
“ mained for more than half an hour \* \* \*  
“ after much ~~altercation~~, a gentleman begged I would  
“ answer one question, which ought to, and probably  
“ would, satisfy the displeased part of the audience  
“ —silence being obtained, he thus addressed me—  
“ ‘when you made use of the term ‘a scene of villany’  
“ it was addressed to the author of the anonymous  
“ letter and his abettors, and to them only, and not  
“ to the audience in general, was it not?’—to which  
“ I replied ‘undoubtedly’—upon which many of the  
“ *opposite* party exclaimed immediately ‘enough Mr.  
“ Fennell: you have said enough, huzza Mr. Fen-  
“ nell’—and a general applause ensued—I then  
“ spoke the Prologue, and again, from the applause  
“ I received, imagined I had perfectly satisfied every  
“ opponent—the next day but one, Mr. Jackson  
“ showed me the following letter, which he had  
“ just received—‘Sir, We are of opinion that Mr.  
“ Fennell’s late deportment to the public, and your  
“ conduct as Manager with regard to that matter,

“ require a very ample apology from both, testifying  
“ your deep regret for having failed in the respect  
“ due to them; and that if Mr. Fennell refuses to  
“ make such an apology, you ought immediately to  
“ dismiss him, &c. &c.’—this letter was signed by  
“ the Solicitor, the Dean of Faculty, and a number  
“ of advocates and writers, but, as I am credibly in-  
“ formed, by no one gentleman independent of the  
“ law.”

Fennell’s statement of facts is corroborated by Jackson in his History of the Scottish Stage; who adds that he took considerable pains to prevail on Fennell to make an apology, and that on his refusal he was obliged to dismiss him.

All the respectable part of Fennell’s opponents consisted of Gentlemen of the Law—it is difficult to account for their conduct on this occasion—but if the persecution which Fennell experienced, had proceeded from any persons of a different description, perhaps no gentleman of the law would have scrupled, in his professional capacity, to have called it a vile conspiracy—for such it certainly was.

Fennell, not considering himself as degraded from his original situation in society, had frequented the balls and danced as usual—a friend, who was at Edinburgh at the time, told me, that this gave offence to several gentlemen—but if this were the real cause of their enmity to him, they ought to have made the Master of the Ceremonies represent to him the supposed impropriety of his behaviour; and not have attacked him at the theatre, where he could not defend himself.

Fennell, before he resumed his real name, was commonly called *the Gentleman*.

The History of the Green-room in 1790 says that Fennell afterwards made an apology—an assertion which seems to be as untrue, as the account there given of Fennell's private concerns is certainly false—Jackson does not give the least intimation that Fennell ever made an apology; nor does he mention Fennell's name in the list of his performers after 1788.

Wilkinson says that at York races 1789 Fennell acted Othello and was well received—he played Felix to Miss Farren's Violante.

Fennell, tho' well received at C. G. on his 1st app., seems afterwards to have lost ground in his profession—it appears from Dunlap's Life of Cooke, that when Cooke was in America, Fennell was giving recitations there—Cooke says he was introduced to him, and calls him an actor of celebrity—a Gentleman wished Fennell to have played Othello to Cooke's Iago, but he does not seem to have done so.

---

HAY. 1788.

June 10. Suicide—Palmer's 1st app. for 2 years—he had been absent from the Hay. but one season.

July 2. Douglas. Douglas = Iliff, his 1st app. there: Lady Randolph = Mrs. Farren, her 1st app. there :—with, never acted, Prisoner at Large. Dowdle (steward to Lord Esmond) = Moss : Muns (his servant) = Edwin : Jack Connor = R. Palmer : Count Fripon = Wewitzer : Lord Esmond = Williamson : Rachel (daughter to Dowdle) = Mrs. Brooks : Ade laide = Mrs. S. Kemble :—acted with success—Lord Esmond had been ruined by a club of French sharpers—he had been in prison for near 10 years—at the opening of the piece, he had prevailed on Trap to let him make a short visit to his estates in Ireland—he assumes the name of Nugent—Count Fripon believes him to be a member of the club—and as the tenants refuse to pay their rents, he proposes that the supposed Nugent should pass himself on them for Lord Esmond—in order to carry on the deception, he restores to Lord Esmond his bonds—this is a laughable Farce by O'Keeffe—much better calculated for representation than perusal—the serious part of the plot is improbable—the merit of the piece consists in the comic scenes.

3. Inkle and Yarico. Sir Christopher Curry = S. Kemble.

7. Maid of the Oaks, in 2 acts. Dupely = R. Palmer : Hurry = Edwin : Lady Bab = Miss Prideaux from Bath, her 1st app. : Maria = Mrs. S. Kemble.

10. Never acted, Ways and Means, or a Trip to Dover. Sir David Dunder = Bannister Jun. : Random = Palmer : Scruple = Williamson : Tiptoe (their servant) = R. Palmer : Roundfee (a money scrivener) = Bannister : Quirk (an attorney) = Moss : Old Random = J. Aikin : Lady Dunder = Mrs. Webb:

Harriet (in love with Scruple) = Mrs. S. Kemble :  
 Kitty (in love with Random) = Miss Prideaux :—  
 acted with success—Sir David Dunder meets with  
 Random and Scruple at an inn at Dover—he invites  
 them to his house, not suspecting that they are in  
 love with his daughters—Random and Scruple pre-  
 vail on Harriet and Kitty to elope with them at  
 night—the young ladies put a chair in the gallery  
 to mark the door of their dressing-room—Tiptoe  
 enters drunk, and moves the chair—Scruple knocks  
 at Sir David's door by mistake—the young ladies  
 mean to take hold of the arms of their lovers—Sir  
 David gets between them — Lady Dunder enters  
 with a light—at the conclusion Sir David consents  
 to the union of his daughters with Random and  
 Scruple—Roundfee and Quirk follow Random to  
 Dover—they arrest Old Random instead of his son  
 —this is a laughable C. in 3 acts by Colman Jun.—  
 when it was reduced to an afterpiece, the characters  
 of Old Random, Roundfee and Quirk were omitted  
 —the Epilogue is a good one—it was spoken by  
 Palmer in the character of John Grub—a writer for  
 the newspapers.

24. Stratagem. Archer = Palmer : Scrub = Gen-  
 tleman : Mrs. Sullen = Mrs. Henry, her 2d app. on  
 any stage : Cherry = Miss Prideaux :—with Virgin  
 Unmasked. Coupee = Bannister Jun. : Blister =  
 Moss : Miss Lucy = Mrs. S. Kemble.

29. Disbanded Officer. Lisetta = Mrs. Barresford,  
 late Mrs. Bulkley.

Aug. 4. English Merchant. Amelia = Miss Far-  
 ren : Molly = Mrs. Barresford.

5. Never acted, Quarter of an Hour before Dinner, or Quality Binding. Level = Williamson : Plainwell = J. Aikin : Sir William Wealthy = S. Kemble : Lord Simper = R. Palmer : Col. Modish = Davies : Mrs. Level = Mrs. Brooks :—Mrs. Level had invited Lord Simper, Col. Modish and Sir William to Dinner—she is displeased, when she finds that her husband has asked Plainwell, who is a tradesman—Level pretends that he is in immediate want of 1000 guineas — Mrs. Level's fashionable friends make excuses—Plainwell advances the money—this piece in one act is attributed to Rose—it is but a trifle, yet it is sensible, and does the author credit.

9. Never acted, Sword of Peace, or a Voyage of Love. Lieutenant Dormer = Palmer : Jeffreys (servant to Eliza and Louisa) = Bannister Jun. : Resident = Baddeley : Supple = R. Palmer : David Northcote = S. Kemble : Edwards = Williamson : Eliza Moreton = Miss Farren : Louisa Moreton (her cousin) = Mrs. S. Kemble : Mrs. Tartar = Mrs. Lefevre : (and Mrs. Whitfield in 1789)—acted 6 times—the scene lies in India, on the coast of Coromandel—Edwards and Eliza had been mutually in love in England—his father had sent him to India to prevent their union—the late Mr. Moreton had ordered by his will, that his daughter and niece should go out to India to receive their fortunes—Clairville, on dying, had given his Sword to Dormer, and had left £5000 to his uncle—Sir Thomas Clairville commissions Louisa to offer Dormer the £5000 for the Sword—Dormer, on finding that Sir George wishes to preserve the Sword in his family as a trophy, consents to resign it, but refuses to accept

the money—at the conclusion, Eliza and Louisa marry Edward and Dormer—this is a moderate C. by a Lady—she has attempted to represent the manners of the English in India—with what success can only be judged of by those who have been there.

18. Never acted, *Key to the Lock*—Bannister—Iliff—R. Palmer and Mrs. Brooks—damned.

22. Bannister's bt. Never acted, *Look before you Leap*. Duval = Hewitzer: Lucas = Bannister Jun.: Margaret = Mrs. Barresford: Lucette (her daughter) = Mrs. S. Kemble:—Lucette had been in love with Lucas—she deserts him, and receives the addresses of Duval—Duval deserts her, and makes love to her mother for the sake of her money—Margaret promises to marry him—she gives all her property to Lucette, previously to Lucette's marriage with Lucas—Duval has no longer any wish to marry Margaret—this is a poor piece in one act—it is taken from the French—and was adapted to the English stage by Robson—all the D. P. are French, but the author has been so absurd as to make Duval speak partly French, instead of the same language as the other characters—in the piece as printed, the name of Miss Prideaux is placed to Margaret.

25. King acted Sir Peter Teazle, for Miss Farren's bt.

26. Mrs. S. Kemble's bt. *Inkle and Yarico*—*Election* in one act—and *Miller of Mansfield*. Miller = Kemble Senior, being the 1st and only time he will ever appear in London: King = S. Kemble: Richard = R. Palmer:—Boaden says that Kemble Senior performed the Miller with very superiour

effect, and that he needed nothing of his children's merit to give currency to his own—Boaden had previously observed, that he never was more struck than by the sight of John Kemble's venerable parents—his mother was the daughter of Ward, who acted Hazeroth in *Mariamne* originally.

Lee Lewes says—“ Roger Kemble, the father of “ the present meritorious and extraordinary family, “ was bred a hairdresser—in the course of his pere- “ grinations, he stopped some time at Canterbury, “ where he ingratiated himself into the good esteem “ of many of Smith's company of comedians—he “ soon formed a very tender connexion with the “ celebrated Fanny Furnival, who was then per- “ forming there—she promised to make an actor of “ him—but so dull and untractable was Roger, that “ Fanny was full 7 weeks in driving the part of “ Serjeant Kite into his head—in this character he “ made his first appearance, but so coldly was he “ received, that Smith could not be prevailed on to “ give him any encouragement \* \* \* thus dis- “ appointed Roger went to Birmingham, where he “ laid close siege to the adamantine heart of Miss “ Sally Ward, who had often vowed she would never “ wed an actor ; she did not infringe upon that vow, “ for she espoused Roger.”

The whole of what Lee Lewes says (see vol. 1 from p. 86 to p. 93) may not be true, but if Boaden had left Kemble's parents in their original obscurity, he would have acted wisely.

I spent the winter of 1786-1787 in London—Mr. Bonney of Percy Street told me one evening that he had been at some Banker's in the course of the

day, and had heard the Banker observe, that he had a sum of money deposited in his hands for charitable purposes, and that Roger Kemble had applied to him for a part of it—his answer was, that he could not consider the father of Mrs. Siddons, who was making so much money, as a fit object of charity.

27. Edwin's bt. Good-natured Man with Chrononhotonthologos. Chronon = Edwin : Bombar-dinon = Bannister Jun. : Aldiborontiphoscophornio = Moss : Rigdum Funnidos = Wewitzer : Queen = Mrs. Edwin.

28. Vimonda. Alfreda = Mrs. Barresford.

Sept. 9. Jane Shore. Hastings = Palmer :—Wewitzer says that Mrs. Farmer (afterwards Mrs. Powell) came out at the Hay. in Alicia in 1787—it seems more probable that she acted Alicia on this night — Wewitzer is sometimes very inaccurate. (*Bills from Mr. Field.*)

---

## BATH 1787-1788.

Oct. 6. Busy Body. Marplot = Ward from Edinburgh, 1st app. : Charles = Bloomfield, 1st app. : Patch = Mrs. Didier : Miranda = Mrs. Goodall late Miss Stanton.

27. Knight from York made his 1st app. in the Copper Captain.

Nov. 6. Belvidera = Mrs. Simpson, 1st app. for 3 years.

13. Young Quaker. Shadrach = Murray : Clod = Blisset : Spatterdash = Knight : Araminta = Mrs. Goodall :—with Guardian. Heartly = Murray : Harriet = Mrs. Goodall.

17. Miss Prideaux acted Miss Alscrip, and Lady Bab Lardoona, her 2d app. there.

29. Miser. Ramilie = Knight : Mariana = Mrs. Goodall : Lappet = Miss Prideaux.

Jan. 1. Never acted, Such things were. Clifford = Dimond : Dudley = Murray : Duke of Monmouth = Knight : General Kirk = Rowbotham : Julia = Mrs. Simpson :—acted 8 times.

19. Midnight Hour. Marquis = Knight : General = Blisset : Flora = Mrs. Didier.

31. Othello = Middleton, 1st app. on any stage.

Feb. 12. Dimond's bt. Hamlet :—£115.

14. Mrs. Didier's bt. Didier acted Lord Trinket and Lovel (H. L.) :—£100.

April 22. Country Girl. Moody = Murray : Sparkish = Knight : Miss Peggy = Mrs. Knight, from York, her 1st app.

May 31. Mrs. Knight's bt. She Stoops to Conquer. Tony Lumpkin = Knight : Miss Hardcastle = Mrs. Knight :—with Man of Quality. Young Fashion = Knight : Miss Hoyden = Mrs. Knight :—£58.

In the course of the season Knight acted Trim—Skirmish — Trudge — Young Cockney — Coupee—Touchstone—Dupely—Col. Briton—Dabble—Squire Richard—Granger—Trappanti—Sir Charles Racket

—Frankly (S. H.)—Prattle—Brush (C. M.)—Caleb—Lord Abberville — Pendragon — Filch — Jacob Gawkey—Prince of Wales, &c.

Murray acted Adam—Henry 2d—Antony Euston—Petruchio.

Middleton made his 3d app. on the stage in Romeo, on March the 27th—in Sep. he acted that part at C. G.—at which time he was said to be only 20 years of age.

---

## YORK 1788.

The Theatrical Register was published in 1788—it contains an account of the York theatre, with strictures on the plays and players.

Jan. —. Busy Body. Sir George Airy = Fawcett : Patch = Mrs. Mills.

—. Castle of Andalusia. Pedrillo = Fawcett.

—. Belle's Stratagem. Sir George Touchwood = Betterton : Saville = Fawcett : Mrs. Racket = Mrs. Mills : Lætitia Hardy = Mrs. Kennedy :—she seems to be the actress who had performed at C. G. as Mrs. T. Kennedy—the Editor speaks very highly of her.

—. New Peerage. Lord Melville = Fawcett :—  
with Bon Ton. Jessamy = Fawcett.

Feb. 4. Romp. Young Cockney = Fawcett.

5. Inkle and Yarico. Inkle = Darcy : Campley =  
Fawcett : Wowski = Miss M. Farren.

7. Country Girl. Harcourt = Fawcett : Country  
Girl = Mrs. Kennedy :—with Richard Cœur de Lion.  
Richard = Betterton : Florestan = Fawcett : Antonio  
= Mrs. Mills : Matilda = Miss M. Farren :—Darcy  
is said to improve daily—his Sparkish was a spirited  
performance, and the drunken scene displayed his  
abilities to particular advantage.

9. Such things are. Sultan = Fawcett :—with  
Double Disguise. Tinsel = Fawcett : Rose = Miss  
M. Farren :—Fawcett is said to have bellowed so  
much in the play, that he could not sing in the farce.

11. Barnaby Brittle. Clodpole = Fawcett : Mrs.  
Brittle = Mrs. Kennedy :—Fawcett was well dressed,  
and made the most of what he had to do.

12. Orphan of China. Octar = Fawcett : Man-  
dane = Mrs. Mills :—with Poor Soldier. Patrick =  
Miss M. Farren.

14. Wonder. Felix = Betterton : Lissardo =  
Darcy : Col. Briton = Fawcett : Violante = Mrs.  
Kennedy.

16. Heiress. Lord Gayville = Fawcett : Lady  
Emily = Mrs. Kennedy : Miss Alscrip = Mrs. Mills :  
—with Rosina. William = Miss M. Farren.

18. Brothers. Capt. Ironsides = Wilkinson : Philip  
= Fawcett : Sophia = Mrs. Kennedy.

19. Disbanded Officer. Rohf = Fawcett :—with  
Peeping Tom. Tom = Fawcett.

21. Clandestine Marriage. Lord Ogleby = Wil-  
kinson.

23. Miss Margaret Farren's bt. Confederacy. Brass = Betterton : Dick = Fawcett : Clarissa = Mrs. Kennedy : Flippanta = Mrs. Mills :—Miss M. Farren is commended for her charming simplicity in Corinna, and her approaching departure regretted—she made her 1st app. at Bath on the 22d of April, as Mrs. Knight.

26. Suspicious Husband. Frankly = Fawcett : Jack Meggot = Darcy : Clarinda = Mrs. Kennedy : Jacintha = Miss M. Farren.

28. Hamlet. Fawcett's Horatio is said to deserve the utmost contempt—his inattention during the whole performance was unpardonable.

March 4. School for Scandal—Fawcett was excellent in Moses.

6. Much ado. Don John = Fawcett : Beatrice = Mrs. Kennedy.

8. Betterton's bt. West Indian. Belcour = Betterton : Major O'Flaherty = Wilkinson : Charlotte Rusport = Mrs. Kennedy :—Betterton played an extensive line of business—he is generally commended by the editor.

10. Macbeth. Macbeth = Wilkinson : Lenox = Fawcett : Lady Macbeth = Mrs. Mills.

11. As you like it. Jaques = Wilkinson : Oliver = Fawcett : Rosalind = Mrs. Kennedy : Celia = Miss M. Farren :—Fawcett spoke his principal speech very badly.

12. Earl of Warwick. Suffolk = Fawcett.

13. Merchant of Venice. Shylock = Wilkinson :—Fawcett is praised for his Launcelot, and advised to dedicate his study to that line of business.

15. He would be a Soldier. Amber = Fawcett :—Fawcett did his little part well.

25. Wilkinson's bt. Henry 8th. Wolsey = Wilkinson : Surry = Fawcett : Queen = Mrs. Mills :—with Midnight Hour. Marquis = Betterton : Nicholas = Fawcett : Sebastian = Darcy : Flora = Mrs. Mills :—Fawcett, Darcy and Mrs. Mills acted very well.

27. Deserter. Simkin = Fawcett.

29. For bt. of Cummins. Fate of Sparta. Cleombrotus = Cummins : Chelonice = Mrs. Mills :—with Maid of the Oaks. Lady Bab = Mrs. Kennedy :—Cummins played most of the principal parts in Tragedy—he is generally well spoken of, but recommended to be less violent at times—and to recollect that he is not addressing the Pit, but those who tread the boards with him.

April 1. Darcy's bt. Word to the Wise. Sir George Hastings = Betterton : Villars = Darcy : Miss Montagu = Mrs. Kennedy :—with Enchanted Castle. Harlequin = Darcy :—Fawcett sung a song as Jack Hatchway—the Pantomime was brought out under the direction of Darcy—there was a good house.

Darcy is well spoken of in a variety of characters—he was really a gentleman—the nephew of Sir Ashton Lever—and when a change of fortune enabled him to leave the stage, he had the good sense not to be ashamed of his late profession—Darcy was his christian name.

3. Earl of Essex. Southampton = Fawcett : Queen Elizabeth = Mrs. Mills.

5. For bt. of Mrs. Mills. Julia. Mentevole =

Cummins : Marcellus = Darcy : Julia = Mrs. Mills : —with Fontainbleau. Lackland = Betterton : Miss Dolly Bull = Mrs. Mills :—Mrs. Jordan seems to have acted this part when she was in the York company —Fawcett was happy in Sir Shenkin ap Griffin— Mrs. Mills is generally commended by the Editor— particularly in her Chambermaids.

8. Provoked Husband. Darcy was excellent in Count Basset.

12. For bt. of Mr. and Mrs. Kennedy. Seduction. Sir Frederick Fashion = Darcy : Gabriel = Kennedy : Lady Morden = Mrs. Kennedy :—with Barataria. Manuel = Fawcett : Mary the Buxom = Mrs. Mills : —Darcy acted very well.

15. Rivals—Fawcett's David was excellent—he is said to improve daily in that line of business.

17. Citizen. Young Wilding = Fawcett.

22. Rival Queens. Cassander = Fawcett.

24. Recruiting Officer—Fawcett's Bullock added to his reputation.

26. Fashionable Lover, with Farmer. Valentine = Darcy : Jemmy Jumps = Fawcett : Betty Blackberry = Mrs. Mills :—Fawcett was not happy in Dr. Druid, but admirable in Jemmy Jumps—it was his best performance.

May 2. Venice Preserved. Renault = Fawcett.

3. I'll tell you what. Major Cyprus = Fawcett.

6. Careless Husband. Edging = Mrs. Fawcett, late Mrs. Mills.

8. Natural Son. Jack Hustings = Fawcett.

10. Beggar's Opera. Jemmy Twitcher = Fawcett.

13. She Stoops to Conquer. Diggory = Fawcett.

26. Love in the East. Twist = Fawcett.

This work is *most humbly* dedicated to Tate Wilkinson.

Wilkinson settled at York, as a sort of joint manager with Baker, in Jan. 1766, and some time after he obtained a regular Patent for the York and Hull theatres—he says he was at first extremely delighted with the idea of becoming manager, but he was soon convinced by experience of the never ceasing trouble that daily attends the attempt to guide a company of Comedians, whose various tempers, interests and expectations, are to the full as difficult to satisfy as the Public.

One of the first things he endeavoured to do, was to put a stop to the degrading manner in which the Performers used to solicit the attendance of the inhabitants to their benefits—he properly observes, that it was shocking to see a man of Frodsham's birth and education running after, or stopping a Gentleman on horseback, to deliver his benefit bill, and beg half a crown, which was then the price of the boxes—there were other humiliating circumstances to which they had been accustomed—when Wilkinson attempted a reform, the actors opposed it, tho' they had before complained to him of the hardships they underwent—however when he became Patentee he was resolute and carried his point.

He is said to have been a very kind manager, and to have assisted young performers of merit in getting a London engagement instead of keeping them back.

Wilkinson was beyond a doubt an excellent Mimic—what sort of an Actor he was, it is not so easy to determine—as he was fond of rambling, and was seldom engaged regularly at the London theatres,

very little is recorded of him, except in his own Memoirs—his Tragedy seems to have been bad—and if he gained applause (as he says of himself) in Lear and Zanga it was in all probability from his imitation of Garrick and Mossop—in Comedy he is said to have had considerable merit—but even there it may be questioned whether he was much of an original actor—the Dramatic Censor says that in the Commissary he would please those who had not seen Foote—Garrick with much propriety called him an Exotic.

Wilkinson observes that one great point in an Imitator is to make his face like that of the person imitated—Kelly, the singer, had heard King assert, that Wilkinson, ugly as he was, could make his face resemble that of Mrs. Woffington—this induced Kelly to request Wilkinson to make Mrs. Woffington's face for him—Wilkinson good-naturedly did so, and to Kelly's astonishment, really made a handsome one. (*Kelly.*)

Wilkinson, in 1790, published the Memoirs of his own Life in 4 vols. small 8vo.—they are peculiarly entertaining, and afford a vast deal of real information, relative to the London and Dublin theatres—Wilkinson has likewise the merit of being more accurate than the generality of theatrical writers.

In 1795 he published his *Wandering Patentee, or a History of the Yorkskire Theatres* in 4 vols.—this work, from the nature of the subject, is less useful and entertaining than the former one.

---

## D. L. 1788-1789.

King, who had been for some years a sort of manager, retired from that situation—as the newspapers commented on his retirement, he judged it necessary for his own vindication to publish a long address to the public, dated Sep. 30th—after some preliminary observations, he says—“ The quantum “ of money has never been an object of dispute be-“ tween the Proprietors of D. L. and myself; but there “ has been for some few years last past, something “ undefined, if not undefinable, in my situation; “ the consequences of which have been, that I have “ sustained many inconveniences, and have been “ liable to very disagreeable attacks—I have been “ called to account by authors for breach of promise “ in the non-performance of works I never before “ heard of; arraigned for rejecting performers, with “ whom I had no power to treat, and censured for “ the very limited number of pieces produced, which “ it was not any part of my province to provide— “ should any one ask me what was my post at D. L. “ and add the further question ‘if I was not Manager, “ who was?’—I should be forced to answer, like my “ friend Atall in the Comedy—to the first ‘I don’t “ know’—and to the last ‘I can’t tell’—I can only “ positively assert, *I was not Manager*; for I had “ not the power by my agreement, nor indeed had I “ the wish, to approve or reject any dramatick work;

“ the liberty of engaging, encouraging, or discharging any one performer ; nor sufficient authority to command the cleaning a coat, or adding, by way of decoration, a yard of copper lace, both of which, it must be allowed, were often much wanted \* \* \* I shall endeavour to set forth, according to my idea, the purposes for which I was retained by the proprietors, in addition to the best exertions of my abilities as an actor—I was to bring before the publick eye, in the best manner I could, such pieces and performers as should be approved by the said proprietors—I was to negotiate between party and party in forming engagements ; to be generally ready to answer the publick on any complaint, disturbance, &c., during the time of performance—to make, subject to the controul of the Patentees, the best arrangements I could as to the order of presenting the plays in use ; and to instruct such young or other performers, as might be likely to derive advantage from a knowledge, which partiality was pleased to allow I had acquired, by many years’ observation and considerable practice.”

King found his situation so uncomfortable, that he sent the Proprietors an early and formal notice of his determination to put an end to his engagement at the close of the last season—in Aug. he had a meeting with a Gentleman (Sheridan) properly authorized to negotiate—King adds—“ This Gentleman with great cheerfulness and liberality, declared a wish that I should return, and seemed very desirous to do his utmost that I might be gratified—my only anxiety was that my situation might be

“ rendered less equivocal than it had been ; I knew  
“ on that my peace, my character, my *all* depended ;  
“ I was not ambitious of having my power encrea-  
“ sed, but extremely solicitous to have its limits par-  
“ ticularly described and committed to paper : I did  
“ not require a legal form, but only a memorandum,  
“ drawn by himself and in his own words, that I  
“ might have something to refer to in case of any  
“ future misunderstanding — this was promised —  
“ several other appointments were made, *some* of  
“ which were kept, but in general, when I met the  
“ gentleman, either by appointment or otherwise, he  
“ was in a great hurry, or surrounded by company,  
“ and I found that no moderate exertion on my part  
“ could procure what I judged so *absolutely neces-*  
“ *sary*—in this situation I was left even the day  
“ before the theatre was to be opened ; when I was  
“ attacked in the usual way—different parties called  
“ on me about business to whom I could give no  
“ reply \* \* \* I saw my danger, and did all I  
“ could to avoid it—that is to say, conscious if I  
“ once embarked, the first 6 days would involve me  
“ in a variety of engagements, positive or condi-  
“ tional, from which it would be difficult to retreat,  
“ I determined not to appear, either as manager or  
“ actor, till I was *properly warranted* to do so—  
“ during the first performance, the gentleman above  
“ mentioned went, I believe, to the theatre, where,  
“ not finding me, he sent to my house, to let me  
“ know he would call on me in the course of the  
“ evening, for which call I waited with great temper  
“ till past 3 in the following morning ; my patience  
“ being then exhausted, I immediately wrote a letter

“ to one of the proprietors, in which I informed him,  
“ I relinquished the treaty in all its parts, and that,  
“ to prevent a renewal of it, I would instantly leave  
“ town ; which I did in the course of the next day,  
“ in order to adjust some concerns of consequence  
“ to myself, but no way connected with my duty to  
“ the publick, &c.”

Davies says of King—“ As an honest servant to  
“ the proprietors, engaged in a variety of parts, no  
“ man ever exerted his abilities to greater satisfac-  
“ tion of the publick, or consulted the interest of his  
“ employers with more cordiality and assiduity—as  
“ a manager, his judgment was solid and his atten-  
“ tion unwearied—when he thought proper to quit  
“ his post, those of his own profession regretted the  
“ loss of a friend and companion, whose humanity  
“ and candour they had experienced, and on whose  
“ impartiality and justice they knew they could  
“ firmly rely.”

John Kemble was appointed acting manager—on the 10th of Oct. he published a short address to the public, in which he said—“ The power entrusted  
“ to me is perfectly satisfactory to my own feelings,  
“ and entirely adequate to the liberal encouragement  
“ of poets and of performers ; and to the conduct of  
“ the whole business of the theatre”—in process of time, however, Kemble became as much dissatisfied with Sheridan as King had been.

Sept. 13. Chances. Don John = Palmer: 1st  
Constantia = Mrs. Ward : 2d Constantia = Miss  
Farren.

20. George Barnwell.

25. Jealous Wife. Oakly = Bensley : Mrs. Oakly = Miss Farren :—with Lyar.

27. Merry Wives. Ford = Wroughton :—rest as before.

30. Kemble acted Hamlet.

Oct. 2. As you like it. Touchstone = Palmer : Jaques = Wroughton : Orlando = Kemble : Duke Sen. = J. Aikin : Rosalind = Mrs. Goodall from Bath, her 1st app. : Celia, with the Cuckow song = Mrs. Wilson :—with, not acted 6 years, Lying Valet. Sharp = Moss : Dick = Suett : Kitty Pry = Mrs. Wilson.

9. Heiress. Sir Clement Flint = Bensley, 1st time : Clifford = Wroughton, 1st time.

11. Love for Love. Ben = Bannister Jun., 1st time.

16. Lady Macbeth = Mrs. Siddons, her 1st app. this season.

20. Provoked Husband. Lord Townly = Kemble, 1st time :—with Arthur and Emmeline, by Kemble and Miss Farren.

22. She wou'd and she wou'd not. Flora = Mrs. Goodall, 1st time.

23. Palmer acted Comus.

25. West Indian. Belcour = Bannister Jun. : Varland = Baddeley, 1st time : Charlotte Rusport = Mrs. Goodall, 1st time :—with, never acted, Doctor and Apothecary. Thomaso = Parsons : Juan (in love with Isabella) = Bannister Jun. : Strumwald = Dodd : Doctor Bilio = Suett : Carlos (his son) = Kelly : Guzman = Sedgwick : Anna (daughter to Thomaso) = Mrs. Crouch : Isabella (her cousin—in

love with Juan)=Miss Romanzini: Theresa (wife to Thomaso)=Mrs. Booth:—acted with success—Thomaso is the Apothecary—he and Dr. Biliuso are most bitter enemies—Carlos and Anna are mutually in love—her parents insist that she should marry Strumwald—he is an old German Officer who has lost a leg and an eye—Carlos and Juan get into Thomaso's house—they find Strumwald asleep on a couch—they wheel the couch into Thomaso's closet—Juan takes away Strumwald's cloak, hat and patch—he puts them on, and passes himself on Thomaso for Strumwald—Thomaso signs a marriage contract between Carlos and Anna—he supposes it to be a contract between Strumwald and Anna—at the conclusion, Carlos and Juan marry Anna and Isabella—the Doctor and Apothecary are reconciled—this musical Entertainment was written by Cobb—it is much better than the generality of Operas in 2 acts.

28. Isabella. Biron = Kemble, 1st time:—with Selima and Azor.

Nov. 1. Gamester, and Deserter.

5. Rule a Wife. Leon = Kemble, 1st time: Copper Captain = Palmer, 1st time: (he had acted the part at Hay.) Estifania = Miss Farren.

6. Venice Preserved. Jaffier = Kemble.

8. Not acted 4 years, Double Gallant. Atall = Palmer: Sir Solomon Sadlife = Parsons: Careless = Wroughton: Clerimont = Barrymore: Lady Sadlife = Miss Farren: Lady Dainty = Mrs. Ward: Clarrinda = Mrs. Goodall, 1st time: Sylvia = Mrs. Kemble: Wishwell = Mrs. Wilson.

10. Richard 3d = Kemble.

11. Fair Penitent. Sciolto = Kemble :—rest as before.

12. Way of the World. Mirabell = Kemble : Fainall = Bensley : Sir Wilful Witwou'd = Moody : Witwou'd = Dodd : Petulant = Baddeley : Waitwell = R. Palmer : Millamant = Miss Farren : Lady Wishfort = Mrs. Hopkins : Mrs. Marwood = Mrs. Ward : Foible = Miss Pope : Mrs. Fainall = Mrs. Wilson.

No bills from 15 to 24.

24. Confederacy. Brass = Bannister Jun. : Corinna = Mrs. Jordan, 2d time.

25. Not acted 20 years, Henry 8th. King = Palmer : Wolsey = Bensley : Buckingham = Wroughton : Cranmer = J. Aikin : Cromwell = Kemble : Norfolk = Whitfield : Suffolk = Williames : Surrey = Barrymore : Lord Chamberlain = R. Palmer : Campeius = Packer : Gardiner = Suett : Lord Sands = Baddeley : Queen Katharine = Mrs. Siddons : Anne Bullen = Mrs. Farmer.

28. Jane Shore. Hastings = Kemble : Shore = Bensley : Gloster = J. Aikin : Jane Shore = Mrs. Siddons :—with, 1st time, a Comedy in 3 acts (taken from 'Tis well it's no worse) called the Pannel. Muskato = Bannister Jun. : Don Guzman = Baddeley : Lazarillo = R. Palmer : Don Ferdinand = Barrymore : Don Carlos = Whitfield : Don Pedro = Williames : Beatrice = Mrs. Jordan : Marcella = Mrs. Goodall : Aurora = Mrs. Kemble : Leonarda = Mrs. Love :—this alteration is attributed to Kemble, who has selected the best scenes of 'Tis well it's no worse, and made them into a very good Farce—but the plot is not so clear as in Bickerstaffe's play—see D. L. Nov. 24 1770.

29. Miller of Mansfield. Miller = Moody : Dick = R. Palmer : Kate = Mrs. Wilson.

Dec. 1. Tancred and Sigismunda. Tancred = Gentleman : Sigismunda = Mrs. Farmer, 1st time.

5. Country Girl. Moody = Bensley.

9. Douglas. Douglas = Kemble : Norval = Bensley : Glenalvon = Palmer : Lady Randolph = Mrs. Siddons.

16. Isabella. Biron = Pope, from C. G.

17. Mrs. Jordan's bt. As you like it. Rosalind = Mrs. Jordan :—with, not acted 10 years, Devil to Pay. Jobson = Moody : Sir John Loverule = Kelly : Nell = Mrs. Jordan : Lady Loverule = Mrs. Ward :—Mrs. Jordan played Nell exquisitely well—nothing could be better.

18. Suspicious Husband. Ranger = Palmer : Strictland = Bensley : Frankly = Wroughton : Jack Meggot = R. Palmer : Clarinda = Miss Farren : Jacintha = Mrs. Goodall : Mrs. Strictland = Mrs. Kemble.

Jan. 1. Wonder. Don Felix = Kemble : Lissardo = Bannister Jun. : Col. Briton (probably) = Palmer : Gibby = Moody : Don Pedro = Waldron : Don Lopez = Baddeley : Violante = Miss Farren : Flora = Miss Pope : Isabella = Mrs. Ward.

6. Mourning Bride. Osmyn = Kemble : Zara = Mrs. Siddons : Almeria = Mrs. Ward.

7. Stratagem. Archer = Palmer : Scrub = Bannister Jun., 1st time : Aimwell = Barrymore : Foyard = Moody : Boniface = J. Aikin : Gibbet = Suett : Mrs. Sullen = Mrs. Goodall : Cherry = Mrs. Wilson : Dorinda = Mrs. Kemble.

8. Beggar's Opera. Macheath = Kelly, 1st time.

10. Henry 8th. 9th time, with Katharine and Petruchio. Katharine (for that night only) = Mrs. Siddons.

13. Not acted 2 years, All in the Wrong. Sir John Restless = Palmer: Beverley = Kemble: Bellinda = Miss Farren: Lady Restless = Mrs. Siddons: —she acted Lady Restless again on Jan 27—and Feb. 17.

17. Merchant of Venice. Shylock = Kemble: Anthonio = Bensley: Bassanio = Wroughton: Portia = Mrs. Siddons.

19. Revenge. Zanga = Kemble: Alonzo = Wroughton: Carlos = Barrymore: Leonora = Mrs. Farmer.

26. Never acted, Impostors. Lord Janus = Palmer: Polycarp = Wroughton: Sir Charles Freemantle = Barrymore: Sir Solomon Sapient = Baddeley: Capt. Sapient (his brother) = J. Aikin: Oliver = Suett: Eleanor (Sir Solomon's daughter) = Mrs. Jordan: Mrs. Dorothy (his cousin) = Miss Pope:—this is a moderate C. by Cumberland—it was acted 6 times—the Impostors are Harry Singleton and Polycarp—the former had been valet to Lord Janus—he assumes the title of his late master—Polycarp pretends to be his man of business—Sir Solomon is as desirous that Lord Janus should marry his daughter, as Lord Janus is to marry her—Sir Charles and Eleanor fall mutually in love—Sir Charles is a friend to the real Lord Janus—on being told that the marriage between Lord Janus and Eleanor is concluded on, he desists from his pretensions—but wishes to have an interview with Lord Janus—Capt. Sapient

promises that Lord Janus shall meet him in a wood near Sir Solomon's house—Harry Singleton meets Sir Charles in his proper character, and delivers a message as from his master—Sir Charles taxes Eleanor with duplicity—Capt. Sapient quarrels with Sir Charles on his niece's account—Eleanor runs between their swords—an explanation takes place, and it appears that Lord Janus is an impostor—Polycarp had made love to Mrs. Dorothy—she had given him encouragement—but when she is told that he was an usher in a country school, her pride is alarmed—at the conclusion, Harry Singleton and Polycarp are exposed—Sir Charles marries Eleanor.

Feb. 7. *Coriolanus, or the Roman Matron.* Coriolanus = Kemble : Tullus Aufidius = Wroughton : Menenius = Baddeley : Cominius = J. Aikin : Tribunes = Barrymore and Whitfield : Citizens = Suett, &c. : Volumnia = Mrs. Siddons : Virgilia = Mrs. Farmer : Valeria = Mrs. Ward.

Tate's alteration of *Coriolanus* was printed in 1682—it had been acted at T. R.—Dennis brought out his alteration at D. L. Nov. 11 1719—Thomson's *Coriolanus* was a new play, without any thing borrowed from Shakspeare—see C. G. Jan. 13 1749—Sheridan jumbled Shakspeare's and Thomson's plays together in a manner very little to his credit—see C. G. Dec. 10 1754—a 4th alteration of *Coriolanus* by Kemble was acted on this evening—the first 3 acts are judiciously altered from Shakspeare—with omissions only—but what Menenius says of *Coriolanus* should by all means have been retained—

“ His nature is too noble for the world :

“ He would not flatter Neptune for his trident,  
 “ Or Jove for his power to thunder : his heart’s  
 “ his mouth :  
 “ What his breast forges, that his tongue must  
 “ vent ;  
 “ And being angry, doth forget that ever  
 “ He heard the name of death.”

Act 4th begins with the 1st scene of Thomson’s play, between Tullus and Volusius, considerably shortened, and with one material difference—Thomson represents Coriolanus as having “ placed himself upon the sacred hearth, beneath the dread protection of the Lares”—Kemble speaks of him as “ placed beneath the statue of the mighty Mars”—this absurd change is made not only contrary to Shakspeare and Thomson, but to the *express* words of Plutarch and Dionysius Halicarnassensis—it is likewise made in a bungling manner, for in the next scene Coriolanus still says—

————— “ Now this extremity  
 “ Hath brought me to thy *hearth*.”

Did Kemble suppose that Tullus had a statue of Mars in his chimney corner?—the scene between Coriolanus and Tullus is from Shakspeare—as well as the following short one at Rome—when Coriolanus and Tullus enter with Volusius and the soldiers, the whole is from Thomson—the concluding scene is judiciously compiled from Shakspeare with slight additions.

Shakspeare begins his 4th act with Coriolanus

before the gates of Rome—the next scene between Volumnia and the Tribunes is omitted with great impropriety—Mrs. Siddons would have made every speech of Volumnia tell—the scene in which Coriolanus enters Antium did not require any alteration, and that between him and the servants might have been easily curtailed—the scene between Aufidius and his Lieutenant might have been altered—on the whole here are 5 scenes of the original play omitted for no good reason—as Shakspeare in this act furnished an abundance of materials, not one line should have been borrowed from Thomson.

Act 5th begins with 3 lines from Thomson—why not begin it from Shakspeare? thus—

*Cor.* We will before the walls of Rome to  
morrow

Set down our host—My partner in this action,  
You must report to the Volscian lords, how  
plainly

I have borne this business.

*Aufidius.* Only their ends  
You have respected; stopp'd your ears against  
The general suit of Rome; never admitted  
A private whisper, no, not with such friends  
That thought them sure of you.

*Coriolanus.* Fresh embassies and suits;  
Nor from the state, nor private friends hereafter  
Will I lend ear to—Ha! what shout is this?  
Shall I be tempted to infringe my vow  
In the same time 'tis made?—I will not—

*Enter Volumnia, &c.*

What can be more unexceptionable than these lines? and where no change is necessary none ought to be made—the scene in its present state proceeds with Shakspeare till Coriolanus says “These walls “contain,” &c.—the next two speeches of Volumnia are from Shakspeare—that of Aufidius from Thomson—and all those that follow between Coriolanus and Virgilia—that speech also of Volumnia in which she offers to stab herself—with all the subsequent speeches till the Ladies retire—as Shakspeare has concluded his play in a lame manner, and as Thomson has written the quarrelling scene between Coriolanus and Aufidius with more spirit than usual, it is very judiciously introduced here, and the play is finished with as much of Shakspeare as could be brought in with propriety—on the whole this alteration is not a bad one—but it might easily be made better—Thomson was a good writer, but his style is totally dissimilar from Shakspeare’s—for which plain reason no more should have been taken from his play than was necessary.

Coriolanus proved to be Kemble’s grand part—Mrs. Siddons acted Volumnia very well, but she had not the good sense to follow Mrs. Woffington’s example as to her face—she was on the stage, as off, Kemble’s sister not his mother.

Coriolanus was printed in 1789 with the variations in the manager’s book at D. L.—the alteration is in the titlepage attributed to T. Sheridan—which is manifestly wrong—it was no doubt made by Kemble, as it differs but little, or nothing, from the alteration which Kemble afterwards avowed—Kemble should

have availed himself of one very judicious alteration made by Tate—see *Ingratitude of a Commonwealth* T. R. 1682.

Feb. 16. For the bt. of Mrs. Siddons. Not acted 10 years, the *Law of Lombardy*. *Paladore* = Kemble : *Bireno* = *Wroughton* : *King* = J. Aikin : *Princess* (with the original Epilogue) = Mrs. Siddons : *Alinda* = Mrs. Farmer :—with *Lethe*. *Lord Chalkstone* = *Bannister Jun.* : *Fine Gentleman* = R. Palmer : *Old Man* = *Parsons* : *Drunken Man* = *Moody* : *Frenchman* = *Baddeley* : *Æsop* = J. Aikin : *Mercury* = *Kelly* : *Fine Lady* (with a song in character) = Mrs. Siddons, for that night only.

18. *Maid of the Mill*.

20. *As you like it*. *Touchstone* = *Bannister Jun.*, 1st time.

21. *Coriolanus*, 4th time—books of *Coriolanus* according to the alterations to be had at the theatre.

28. *Grecian Daughter*. *Evander* = *Wroughton*.

March 2. *Constant Couple*. *Lady Lurewell* = Mrs. Wilson :—with *Sultan*. *Roxalana* = Mrs. Jordan.

9. *Strangers at Home*. *Aldobrand* = *Suett* : *Lawrence* = *Bannister Jun.* : *Montano* = *Kelly*, 1st time : *Firelock* = *Sedgewick*, 1st time : *Viola* = Mrs. *Crouch* : *Rosa* = Mrs. *Jordan* : *Alice* = Mrs. *Edwards*, 1st time : *Laura* = Miss *Romanzini*, 1st time.

14. *Coriolanus*, 7th and last time this season.

17. *Regent*—19. *Twelfth Night*.

20. Never acted, *Mary Queen of Scots*. *Norfolk* = Kemble : *Cecil* = J. Aikin : *Lord Herries* = *Barrymore* : *Queen Mary* = Mrs. Siddons : *Queen Elizabeth* = Mrs. Ward : *Lady Douglas* = Mrs. Farmer :

—acted 9 times—this T. was written by the Hon. John St. John—it is a moderate play—the author has very properly not introduced any interview between the two Queens—he has taken considerable pains with the character of Queen Mary, and with success—some speeches in the part of Norfolk are good—the rest of the play is dull—the language is always natural, and sometimes pathetic—the story is much too simple for 5 acts—when Mary, in the full bloom of her beauty, was walking in a procession at Paris, a woman forced her way through the crowd to touch her—upon being asked what she meant by her bold intrusion, she said, it was only to satisfy herself whether such an angelic creature were flesh and blood. (*Granger.*)

30. Kemble's bt. Macbeth = Kemble : Macduff = Wroughton :—with Katharine and Petruchio = Mrs. Siddons and Kemble :—it was no doubt owing to Kemble that the proper spelling of Katharine was restored—at his last benefit it was spelt *Catherine*.

April 2. Palmer's bt. Isabella, with Minor. Shift Smirk and Mrs. Cole = Bannister Jun.

14. Mrs. Crouch's bt. Not acted 3 years, Lord of the Manor. Truemore = Kelly : Le Nippe = Dodd : Sir John Contrast = Parsons : Contrast = Bannister Jun. : Rashly = Dignum : Rental = J. Aikin : Sophia = Mrs. Crouch : Annette = Miss Romanzini : Peggy = Mrs. Edwards : Moll Flagon = Mr. Suett :—with, not acted 3 years, Divorce. Sir Harry Trifle = Wroughton : Lady Harriet Trifle = Mrs. Crouch.

15. Dodd's bt. Trip to Scarborough. Loveless = Wroughton : Young Fashion = Bannister Jun. :—rest as Jan. 9 1786—with Irish Widow = Mrs. Jordan.

16. Miss Pope's bt. Heiress. Sir Clement Flint = Kemble : Clifford = Wroughton : Lord Gayville = Barrymore : Alscrip = Suett :—rest as Jan. 14 1786—with Romp.

20. Never acted, False Appearances. Baron = Wroughton : Marquis = Kemble : Gouvernour de Forlis = Parsons : Abbé = Bannister Jun. : Robert = R. Palmer : Countess = Miss Farren : Lisette (Cælia's maid) = Miss Pope : Lucile (daughter to de Forlis) = Mrs. Crouch : Cælia (sister to the Baron) = Mrs. Kemble :—acted 6 times — the Baron had taken Lucile from a convent, with an intent to marry her — he is enamoured of her beauty, but thinks her stupid — her supposed stupidity proceeds from melancholy and her dislike to the Baron — the Marquis and Lucile are mutually in love — the Marquis had lost sight of her, and is surprised to find that she is in the Baron's house — the Marquis tells the Baron the story of his love, but without mentioning names — he expresses his scruples as to what his conduct ought to be, his rival being his friend — the Baron strongly recommends him to pursue his amour, without any regard to his friend — in the 4th act Lucile is writing a letter to the Marquis — the Baron enters, and takes it from her — he fancies that the letter is addressed to himself, and is pleased with it — De Forlis and the Baron are old friends — the former comes to Paris to solicit for a vacant government — he desires the Baron to speak to the minister in his favour — the Baron readily promises to do so — but when he ought to have waited on the minister, he is carried off by the Countess, first to hear a famous fiddler, and then to see a new play — De Forlis renounces all friendship

with the Baron—and readily consents to give his daughter to the Marquis, by whose interference he has obtained the government that he wanted—this C. is taken from the French—it is said to have been adapted to the English stage by General Conway—it is on the whole a pretty good play, but the under-plot, which concerns the Abbé, is bad—the Countess is a pleasant character.

21. Mrs. Jordan's bt. Never acted there, Know your own Mind. Millamour = Wroughton: Dash-would = Bannister Jun. : Malvil = Whitfield: Bygrove = J. Aikin : Capt. Bygrove = Barrymore : Sir Harry Lovewit = Lamash : Charles = R. Palmer : Lady Bell = Mrs. Jordan : Miss Neville = Mrs. Kemble : Mrs. Bromley = Mrs. Hopkins : Lady Jane = Mrs. Farmer :—with Rosina. William (for that night only) = Mrs. Jordan.

28. Bensley's bt. Macbeth, with Katharine and Petruchio—Bensley was ill and did not act—Mrs. Siddons played Katharine.

29. Theatrical Fund. Henry 8th, 12th time. Wolsey = Kemble : Cromwell = R. Palmer :—with, 14th time, Pannel.

30. For bt. of Bannister Jun. British Loyalty, or a Squeeze for St. Paul's, by Bannister Jun.—She wou'd and she wou'd not. Trappanti = Bannister Jun., 1st time : Don Philip = Wroughton :—with Blade Bone, taken (by Colman's permission) from Genius of Nonsense. Harlequin = Bannister Jun. : Agreeable Companion = Baddeley :— and Virgin Unmasked.

May 2. Trip to Scarborough. Berinthia = Mrs. Ward : (Miss Farren seems to have been ill) and

Farm House, 2d time. Modely = Wroughton : Heartwell = Whitfield : Freehold = J. Aikin : Shacklefigure = Suett : Aura = Mrs. Jordan : Flora = Mrs. Kemble :—this is the Country Lasses cut down to 3 acts by Kemble—the robbery, &c. is omitted—in its present state it is a very good afterpiece — see D. L. Feb. 4 1715.

4. Constant Couple. Lady Lurewell = Mrs. Ward.

5. Baddeley's bt. British Loyalty — Love for Love. Angelica = Mrs. Goodall :— with Jewish Education (as before)—and a Lesson for Lawyers—taken from the Lame Lover. Serjeant Circuit = Baddeley : Jack = Bannister Jun. :— with Rosina. William (last time) = Mrs. Jordan.

7. Suett's bt. Way of the World. Fainall = Wroughton : Millamant = Mrs. Goodall :— with Critic. Puff = Palmer : Sneer = Barrymore : Dangle = R. Palmer : Suett played in the Tragedy, probably Lord Burleigh—rest as usual.

8. Heiress. Lady Emily = Mrs. Goodall :— with (23d time) Doctor and Apothecary. Sturmwald = Hollingsworth.

9. Mary Queen of Scots, 9th time, with Comus. Lady = Mrs. Ward.

11. For bt. of Mrs. Siddons, and last night of her engagement (her benefit had been deferred on account of her indisposition) Romeo and Juliet. Romeo = Kemble : Mercutio = Dodd : Capulet = J. Aikin : Friar Lawrence = Packer : Paris = Barrymore : Juliet = Mrs. Siddons, 1st time : Nurse = Mrs. Hopkins : Lady Capulet = Mrs. Ward :— with Toyshop. Master of the Toyshop = Kemble :—the other characters

by Suett—R. Palmer—Mrs. Wilson, &c.—after the Farce, Mrs. Siddons will recite an Ode on the recovery of his Majesty in the character of Britannia—Wilkinson says, Kemble played the Master particularly well.

13. Mrs. Goodall's bt. Twelfth Night. Malvolio = Kemble : Orsino = Whitfield : Sebastian = Lamash : Viola = Mrs. Goodall, 1st time :—rest as before.

19. For bt. of Wrighten, Prompter. Provoked Husband : Manly = Whitfield : Count Basset = Dodd : Lady Grace = Mrs. Farmer, 1st time : Miss Jenny = Miss Raymond, 1st time :—with Toyshop. Master = Palmer :—and, never acted, Laoeudaimonos, or a People made Happy—Playhouse Greek is somewhat unintelligible, as it bids defiance to the Grammar and Lexicon—the author of this loyal effusion (for no doubt it had reference to the King's recovery) probably meant Laos eudaimon.

22. R. Palmer's bt. The Lecture on Heads will be delivered by Palmer—Heiress—and, never acted there, Don Juan, or the Libertine Destroyed. Don Juan = Palmer :—this Pantomime is founded on Shadwell's Libertine, and is consequently better than the generality of Pantomimes.

23. Fosbrook's bt. Country Girl. Moody = Wroughton, 1st time :—with Padlock. Leander = Kelly : Mungo = Suett : Leonora = Mrs. Crouch.

27. Mrs. Ward's bt. Never acted there, Follies of a Day. Almaviva = Bannister Jun. : Figaro = Wroughton : Page = Miss Romanzini : Antonio = Parsons : Don Guzman = Baddeley : Dr. Bartholo = Suett : Susan = Miss Farren : Countess = Mrs. Ward : Marcelina = Mrs. Hopkins : Agnes = Miss

Stageloir :—with British Loyalty, and (not acted 2 years) Gentle Shepherd. Patie = Kelly, 1st time : Bauldy = Dodd : Glaud = Suett : Symon = Moody : Peggy = Mrs. Crouch, 1st time : Jenny = Miss Romanzini, 1st time.

28. Dignum's bt. Never acted there, Inkle and Yarico. Inkle (with new songs) = Kelly : Trudge = Bannister Jun., 1st time : Sir Christopher Curry = J. Aikin, 1st time : Medium = Baddeley : Campley = Dignum, 1st time : Yarico = Mrs. Crouch, 1st time : Wowski = Miss Romanzini, 1st time : Narcissa = Miss Hagley, 1st app. : Patty = Mrs. Edwards :—with Divorce. Lady H. Trifle = Mrs. Goodall.

June 2. Jealous Wife. Mr. and Mrs. Oakly = Wroughton and Mrs. Ward.

3. Sedgwick's bt. Recruiting Sergeant. Sergeant = Sedgwick : Countryman = Suett : Wife = Miss Romanzini : Mother = Mrs. Edwards :—Love for Love. Miss Prue = Miss Raymond, 1st time :—with (not acted 20 years) Honest Yorkshireman. Gay-love = Sedgwick : Sapskull = Dodd : Blunder = Moody : Slango = R. Palmer : Muckworm = Suett : Arabella = Mrs. Crouch : Combrush = Miss Romanzini.

4. Runaway. Bella = Mrs. Goodall :—with Minor. Mrs. Cole = Mr. Kean, 1st app. at D. L.

5. She wou'd and she wou'd not. Trappanti = Suett : Hypolita = Mrs. Wilson : Flora = Mrs. Goodall.

9. Winter's Tale. Hermione = Mrs. Ward.

12. Confederacy. Moneytrap = Suett : Clarissa = Mrs. Goodall :—last night of the season.

13. The publick is most respectfully informed that

the Proprietors have granted the use of the theatre to Palmer for his benefit and his brethren have consented to perform for him—As you like it. Touchstone = Palmer : Amiens = Johnstone from C. G. : Rosalind = Mrs. Jordan :—with Devil to Pay. Sir John Loverule = Johnstone : Nell = Mrs. Jordan.

---

### C. G. 1788-1789.

Sept. 15. Love in a Village, and Animal Magnetism.

17. West Indian. Major O'Flaherty, and Charlotte Rusport by Mr. and Mrs. Duncan, their 1st app. there.

22. Middleton made his 1st app. in Romeo.

24. Beaux Stratagem, and Farmer.

Oct. 3. Not acted 12 years, (acted April 26 1783) Revenge. Zanga = Ryder : Alonzo = Farren : Carlos = Macready : Leonora = Miss Brunton :—Ryder seems not to have acted Zanga a second time—in all probability he acted the part from his recollection of Mossop.

8. Henry 4th part 1st—10. Suspicious Husband.

15. Belle's Stratagem—17. Which is the Man?

18. Merchant of Venice, and Love a-la-Mode.

- 24. Artaxerxes, and Barnaby Brittle.
- 25. Miss Chapman acted Yarico, her 2d app.
- 27. Orphan. Chamont=Middleton, 1st time.
- 29. Mrs. Pope acted Estifania.

Nov. 6. Never acted, Highland Reel. Mac Gilpin = Quick : Shelty (a piper) = Edwin : Sandy (in love with Jenny) = Johnstone: Charley (in love with Moggy) = Blanchard : Serjeant Jack = Bannister : Capt. Dash = Davies: Laird of Col = Aikin : Moggy (daughter to Mac Gilpin—in love with Charley) = Miss Fontenelle, her 1st app. on any stage : Jenny (in love with Sandy) = Miss Reynolds, her 1st app. : —the scene lies in the Isle of Col—one of the Hebrides—Mac Gilpin is steward to the Laird—he had brought up Jenny, but had appropriated to his own use the £500 which her mother had left her—Mac Gilpin consents that Sandy should marry Jenny—Capt. Dash promises Mac Gilpin preferment, if he will give Jenny to him—Mac Gilpin breaks off the intended match—Sandy lists for a soldier—Moggy, in the dress of a young Highlander, gives Capt. Dash £40 to let Sandy off, and to take her in his place—at the conclusion, Jenny turns out to be the niece of the Laird of Rasey—Sandy is really the son of the Laird of Col in disguise—he marries Jenny with his father's consent—Charley marries Moggy—this Opera was written by O'Keeffe—it was acted about 12 times as a first piece, and then reduced to a Farce—it met with much greater success than it deserved.

- 12. Merry Wives—no bills from 15 to 24.
- 26. Man of the World. Sir Pertinax = Macklin.
- 28. Never acted, the Child of Nature, in 4 acts—

Marquis Almanza = Farren : Count Valentia = Lewis : Duke Murcia (uncle to the Marquis) = Ryder : Alberto = Aikin : Amanthis (the Child of Nature) = Miss Brunton : Marchioness Merida = Mrs. Mattocks :—acted between 30 and 40 times—Marquis Almanza had brought up Amanthis from her infancy without suffering her to see any person but himself and her Duenna—Amanthis is the daughter of Alberto, the particular friend of the Marquis—Alberto is in exile, and supposed to be dead—Count Valentia was engaged to the Marchioness—he had contrived to get a sight of Amanthis, and had fallen in love with her—at the opening of the play, he causes the wheel of his carriage to be broken near the country seat of the Marquis, that he may have a pretence for going to the house—the Marquis intends to introduce Amanthis into the world; for this purpose he brings down the Marchioness with him on a visit—the Count makes love to Amanthis, and his vanity induces him to think that she is in love with him—the Marquis is in love with Amanthis, but supposes that her regard for him proceeds only from gratitude—in the last act he is convinced that she is in love with him—Alberto arrives in the disguise of a peasant—he discovers himself to his daughter, and prevails on her to leave the Marquis and go with him—in the last scene, Alberto restores Amanthis to the Marquis—the Marchioness marries the Count—this C. is professedly taken from the French—it was adapted to the English stage by Mrs. Inchbald—it is a very pleasing piece, but the foundation of it is unnatural.

The Farce on this evening was the Bold Stroke for

a Wife, reduced to 3 acts. Sir Philip Modelove = Bernard : Simon Pure = Blanchard : Anne Lovely = Mrs. Wells :—rest as before.

Dec. 6. Child of Nature was reduced to 3 acts.

13. Never acted, Prophet—Ryder—Quick—Edwin—Bannister—Johnstone—Blanchard—Mrs. Martyr—Mrs. Webb—Mrs. Billington—this Comic Opera is attributed to Bentley—it was acted 3 times as a first piece, and afterwards cut down to a Farce—not printed—see Nov. 24 1789.

19. Careless Husband. Lady Betty Modish = Miss Chapman, 1st time.

26. Mourning Bride, with, never acted, Aladdin, or the Wonderful Lamp—this Pantomime was very successful—it was founded on the story in the Arabian Nights, and was put together by O'Keeffe.

27. Jealous Wife—29. (probably) Roman Father.

30. Love makes a Man—31. Wonder.

Jan. 8. Hypocrite. Mrs. Abington's 1st app. this season.

10. Tancred and Sigismunda. Tancred = Pope, 1st time : Siffredi = Hull : Osmond = Farren : Sigismunda = Miss Wallis, her 1st app.

15. Way to keep him. William = Bernard.

16. Miss Wallis acted Sigismunda.

20. Much ado. Benedick = Lewis : Beatrice = Mrs. Abington.

21. Venice Preserved. Jaffier = Farren : Pierre = Aikin : Belvidera = Miss Wallis, 1st time.

23. Mrs. Abington acted Estifania.

28. Tender Husband. Tipkin = Wewitzer.

Feb. 3. Never acted, the Toy, or Hampton-Court Frolics. Aircourt (in love with Sophia) = Lewis :

Alibi (an attorney) = Quick : Young O'Donovan (under the name of Larry Kavanagh) = Middleton : Larry Kavanagh (under the name of Young O'Donovan) = Blanchard : Metheglin = Edwin : Sir Carrol O'Donovan = Aikin : Sophia (ward to Alibi—in love with Aircourt) = Miss Fontenelle : Lady Arable = Mrs. Bernard : Lady Jane (her daughter) = Miss Brunton : Katty Kavanagh = Mrs. Webb : Fib = Miss Stuart :—acted about 10 times—Katty Kavanagh, the nurse of Sir Carrol O'Donovan's son, had substituted her own child for his—so that when the play begins, Larry Kavanagh (the part acted by Blanchard) is supposed to be Young O'Donovan—and *vice versa*—the supposed Larry Kavanagh comes to Hampton-Court in search of his supposed father—but cannot hear any thing of him, as he had assumed the name of Alibi—Sir Carrol takes a fancy to his son, without knowing who he really is—he recommends him to Lady Arable—she falls in love with him—at the conclusion, Sir Carrol discovers that the supposed Larry Kavanagh is his son—the real Young O'Donovan marries Lady Jane—Aircourt gets a recommendation to Alibi, as a young man from Yorkshire who wants a situation as a clerk—he carries off Sophia to an Inn called the Toy—a conversation takes place between Sophia and Lady Jane, which induces Sophia to return to her guardian's—Aircourt assumes the character of a fighting Irishman—he again carries off Sophia and marries her—Metheglin is Lady Arable's drunken butler—he fancies that his mistress is in love with him——this is an indifferent C. by O'Keeffe—in 1796 he cut it down to 3 acts, and brought it out the 19th of March as the Lie of the Day—this

was an improvement—the alteration was effected by omitting the character of Lady Jane, and by shortening the scenes—Lady Arable is made a younger woman than she was originally—at the conclusion she marries Young O'Donovan—O'Keeffe in 1826 says—“a vague report, many years ago, stated that “the Toy was an unfinished play of Pilon's, put “into my hands by Harris—this assertion is totally “void of foundation—I know nothing of Pilon's “play—the Toy was my own planning, and every “word my own writing—I never plumed myself with “strange feathers \* \* Edwin was not at home “in Metheglin, which I admit was too much like “Malvolio \* \* I may here add, that of all my “dramatic pieces, upwards of 60 in number, the “Toy is that which pleases me the least.”

11. Miss Wallis' bt. As you like it. Touchstone = Quick : Jaques = Aikin : Orlando = Lewis : Amiens = Johnstone : Adam = Hull : Rosalind = Miss Wallis, 1st time.

18. Macklin acted Shylock—but not Sir Archy.

19. Sultan. Roxalana = Miss Wallis, 1st time.

24. Conscious Lovers. Phillis = Mrs. Abington : —with, never acted, Hide and Seek—Edwin—Johnstone — Blanchard — Darley—Bernard—Miss Reynolds — Miss Wewitzer and Mrs. Mattocks—this Musical Farce was acted about 6 times—it is not printed.

March 3. Beggar's Opera. Macheath = Miss Fontenelle, 1st time:—she acted the part again on the 7th.

5. Old Batchelor revived, with alterations. Bellmour = Lewis : Fondlewife = Quick : Heartwell =

Ryder : Sir Joseph Wittol = Blanchard : Capt. Bluff = Cubitt : Sharper = Farren : Vainlove = Macready : Setter = Bernard : Lætitia = Mrs. Abington : Belinda = Mrs. Pope : Araminta = Miss Chapman : Silvia = Mrs. Mountain : Lucy = Miss Stuart :—acted again on the 12th.

24. Miser, in 3 acts. Lovegold = Ryder : Frederick = Farren : Ramilie = Bernard : Lappet = Mrs. Mattocks : Mariana = Mrs. Mountain :—with Captain Cook, 6th time—and Prophet 6th time—Captain Cook was a serious Pantomime in 3 parts—it was acted 29 times.

28. Mrs. Pope's bt. School for Wives. Spruce = Bernard : Mrs. Tempest = Mrs. Bernard : Miss Leeson = Miss Tweedale :—(rest as Ap. 16 1787)—with Maid of the Oaks. Dupely = Bernard : Hurry = Edwin : Lady Bab (for that night only) = Mrs. Pope : Maria = Mrs. Mountain.

31. Ryder's bt. Castle of Andalusia—as usual—with (not acted there) Look before you Leap. Duval = Wewitzer : Lucas = Blanchard : Margaret = Mrs. Bernard : Lucette = Mrs. Mountain :—and, never acted, a Comedy in 2 acts, written by Ryder, and called Such things have been—Ryder—Bernard—Miss Fontenelle, &c.

April 2. Sultan. Roxalana = Mrs. Abington.

4. Lewis' bt. Marian, with, never acted, Pharo Table in 3 acts. Young Hazlewood = Lewis : Hector = Ryder : Sir Harry Hazlewood = Quick : Hotfrost = Edwin : Miss Somers = Mrs. Wells : Glovestring = Mrs. Rock : Miss Jeroboam = Mr. Blanchard :—and Highland Reel compressed into 3 short acts.

The bills expressed that the Pharo Table was taken

from Mrs. Centlivre's Gamester—(see L. I. F. Feb. 22 1705)—the serious parts of the original were very properly omitted—the names of all the characters, but Hector, were changed, and some new characters were added—the B. D. says this piece was never repeated—it was acted again Ap. 13, which was the next night of performing, as Passion week intervened; and April 21 1790—O'Keeffe says that he made this alteration at the request of Lewis—he calls it the Faro Bank.

14. Quick's bt. Mother Shipton's Review of the Audience—after which, Rivals. Fag = Cubitt :—rest as March 28 1788—with, never acted, the Little Hunchback, or a Frolick in Bagdad. The Hunchback = Quick : Bassa of Bagdad = Davies : Taylor = Blanchard : Jew Purveyor = Wewitzer : French Doctor = Cubitt : Barber = Macready : Englishman = Fearon : Taylor's Wife = Mrs. Webb : Dora = Miss Rowson :—the names of the characters were printed in the bill, which ought always to be the case with a new piece—and no reason, but custom, can be assigned why it is not—this is a very poor Farce —O'Keeffe, not content with the absurdity of introducing a Frenchman and an Englishman at Bagdad, makes the Hunchback speak two words of French, and talk of the Holland Stadholder.

15. He would be a Soldier. Johnson = Bernard : Mrs. Wilkins = Mrs. Rock :—rest as originally.

20. Edwin's bt. Good-natured Man. Croaker = Edwin : Lofty = Lewis : Honeywood = Farren : Sir W. Honeywood = Hull : Leontine = Macready : Jarvis = Fearon : Butler = Blanchard : Bailiff = Ryder : Miss Richland = Miss Brunton : Mrs. Croaker =

Mrs. Webb : Olivia = Mrs. Inchbald : Garnet = Mrs. Rock : — with (by Colman's permission) Peeping Tom. Tom = Edwin : Crazy = Bernard : Maud = Mrs. Wells : Mayoress = Mrs. Webb.

21. For bt. of Bannister. Robin Hood, and Mayor of Garratt. Major Sturgeon = Bannister : Jerry Sneak = Edwin : Mrs. Sneak = Mrs. Webb.

28. A'ikin's bt. Alexander the Great. Alexander = Gentleman :—rest as Oct. 22 1787—with Midas.

30. Mrs. Mattocks' bt. Funeral. Lord Hardy = Pope : Trim (with the cries of London and Dublin) = Ryder : Campley = Lewis : Sable = Quick : Trusty = Hull : Tom = Blanchard : Lady Brumpton = Mrs. Bernard : Lady Harriet = Mrs. Mattocks : Lady Charlot = Miss Brunton, 1st time : Mademoiselle d'Epingle = Miss Fontenelle, 1st time : Mrs. Fardingeale = Mrs. Webb : Kate Matchlock (for that night only) = Mr. Edwin :—with Annette and Lubin, and, never acted, St. George's Day.

May 2. Miss Fontenelle's bt. Sultan. Roxalana = Miss Fontenelle, 1st time :—with Highland Reel and Romp. Watty Cockney = Blanchard : Priscilla Tomboy = Miss Fontenelle, 1st time.

5. Johnstone's bt. Lady of the Manor, and Intriguing Chambermaid.

6. Mrs. Martyr's bt. Inkle and Yarico. (this Op. had been acted several times in the course of the season—Inkle was now turned into a singing character) Inkle = Johnstone : Medium = Wewitzer : Yarico (with additional songs) = Mrs. Billington : Narcissa = Mrs. Mountain : Patty = Mrs. Rock :—rest as March 26 1788—with Quaker. Steady = Bannister : Solomon = Edwin : Lubin (1st time

and for that night only) = Mrs. Martyr: Gillian = Mrs. Mountain, 1st time: Floretta = Mrs. Wells.

7. Macklin's bt. Merchant of Venice. Anthonio = Farren: Gratiano = Bernard:—rest as Dec. 19 1786—Macklin was unable to act and Ryder finished the part.

8. Never acted, School for Widows. This Comedy was written by Cumberland, but it is not printed in his posthumous works—it is said to be the same play as the Country Attorney acted at Hay. July 7 1787 —Sterling = Fearon: Sir Wilful Wayward = Quick: Jack Marmozet (Volatile) = Lewis: Lord Mirabel (Millamour) = Farren: Worldly = Ryder: Gayless = Davies: Frederic Wayward = Pope: Lady Charlotte Richmore (Rustic) = Mrs. Abington: Arabella = Miss Tweedale: Mrs. Worldly = Mrs. Mattocks: Mrs. Gayless = Miss Wewitzer:—acted 3 times.

(*Cast from Mrs. Crouch.*)

12. Pope acted Alexander for his bt.

14. Farren's bt. Never acted there, Heiress. Sir Clement Flint = Aikin: Clifford = Pope: Lord Gayville = Farren: Alscrip = Quick: Chignon = Blanchard: Blandish = Macready: Rightly = Fearon: Prompt = Bernard: Lady Emily = Mrs. Pope: Miss Alscrip = Mrs. Mattocks: Miss Alton = Miss Reynolds: Mrs. Blandish = Mrs. Inchbald:—with Feast of Anacreon, and Intriguing Chambermaid.

15. For the bt. of Mrs. Wells. Never acted, the Dramatist. Vapid (the Dramatist) = Lewis: Harry Neville (nephew to Lord Scratch, but out of his favour) = Middleton: Floriville (his brother) = Blanchard: Lord Scratch = Quick: Ennui = Edwin: Willoughby = Macready: Louisa Courtney (ward to

Lord Scratch) = Miss Brunton : Marianne = Mrs. Wells : Lady Waitfor't = Mrs. Webb :—acted with success—this is the best of Reynolds' plays—Vapid is an excellent character—but the rest of the Comedy has not much to recommend it—Vapid games, drinks and intrigues, that he may be better able to dramatize each particular scene—in the 4th act, he is quite at a loss how to finish the last line of an Epilogue in a striking manner—on the approach of company, he is persuaded to go into a china closet—after some time, he finishes the line to his satisfaction—he breaks the china and rushes out of the closet—Neville and Louisa are mutually in love—Willoughby, at the suggestion of Lady Waitfor't, attempts to carry off Louisa by force—Floriville rescues her—at the conclusion, Lord Scratch becomes sensible that Lady Waitfor't, whom he intended to marry, is a worthless woman—he is reconciled to Neville, and gives him Louisa—Vapid marries Marianne—the Dramatist was refused by Harris, Sheridan and Colman—Reynolds altered it—Mrs. Wells wished to take it for her benefit, and Harris consented—the actors were convinced it would fail—Lewis disliked his part—but when the piece was produced, he played with such skill, spirit and enthusiasm, that when he rushed out of the closet, the roars of laughter were immense, and his triumph was complete. (*Reynolds.*)

18. Beggar's Opera. Macheath = Bannister : Filch = Blanchard : Polly = Mrs. Billington : Lucy = Mrs. Abington : Mrs. Peachum = Mrs. Webb : — with Cheats of Scapin. Scapin = Ryder.

19. Miss Brunton's bt. Not acted 4 years, More

ways than One. Bellair = Lewis : Carlton = Farren : Dr. Feelove = Quick : Evergreen = Ryder : Sir Marvel Mushroom = Bernard : Miss Archer = Mrs. Pope : Arabella = Miss Brunton : Miss Juvenile = Mrs. Bernard :—with Tom Thumb. Huncamunca = Mrs. Mountain, 1st time.

20. Mrs. Billington's bt. Fontainbleau, and Flitch of Bacon. Tipple = Edwin : Capt. Greville = Johnstone : Capt. Wilson = Bannister : Major Benbow = Wewitzer : Eliza = Mrs. Billington, 1st time.

22. For bt. of Mr. and Mrs. Bernard. Winter's Tale. Clown = Bernard, 1st time : Florizel = Middleton, 1st time : Paulina = Mrs. Bernard : Hermione = Mrs. Wells :—rest as before—after which (by permission of the Bath managers) a musical Interlude, called the British Sailor, or the Fourth of June. Heartoak = Bannister : Sir Jessamy = Bernard : Buckram = Blanchard : Mrs. Drag = Mrs. Webb : Nancy = Mrs. Martyr :—see Bath May 9 1786.

26. Hull acted Haswell (1st time) for his bt.

27. Blanchard's bt. Highland Reel—with Midnight Hour—and Poor Vulcan. Vulcan = Blanchard, 1st time : Squire = Johnstone : Maudlin = Mrs. Martyr : Grace = Mrs. Mountain.

28. Delpini's bt. Deserter. Skirmish = Edwin :—with Barataria. Spanish Lady = Mrs. Pitt: Mary the Buxom = Mrs. Delpini :—and, never acted there, Don Juan. Scaramouch = Delpini.

29. Wewitzer's bt. Comedy of Errors. Dr. Pinch = Wewitzer.

June 2. Mrs. Mountain's bt. Robin Hood, with,

never acted, Perseverance — Johnstone—Quick—Blanchard — Mrs. Mountain—Mrs. Martyr—Mrs. Pitt—see B. D.

5. She Stoops to Conquer—as March 11 1788.
8. Wild's bt. Marian, with Werter. Werter = Pope, 1st time :—rest as originally at C. G.
9. Recruiting Officer. Melinda = Mrs. Bernard.
11. Duenna. Carlos = Mrs. Mountain, 1st time.
13. Heiress—16. Brothers.
17. Such things have been—this F. seemed better calculated for Dublin than London.
18. Inkle and Yarico, &c.—last night.

Kirkman's Life of Macklin, in 2 vols. 8vo. 1799, is a sad catchpenny book, of which there needs no other proof, than that near 200 pages of the 2d vol. are taken up with a minute detail of the prosecution of some rioters at C. G. by Macklin in the King's Bench—much is taken from other theatrical works without any acknowledgement—and in the 1st vol. pp. 130-131—Kirkman has confounded the Provoked Wife with the Provoked Husband in a most extraordinary way—any body may make a mistake ; but such a gross mistake as this, shows that he was very ignorant of the Drama, and consequently badly qualified to write the life of an actor—the only interesting part of these vols. is that which he seems to have compiled from Macklin's papers, or to have heard from his own mouth ; and this might have been told with ease in 200 or 300 pages instead of 900.

Another Life of Charles Macklin, in one vol. 8vo., was written by Cooke the Barrister, but published,

in 1804, without his name—it is very superiour to Kirkman's—it contains much valuable information, together with many things which were not worth recording—a great deal is borrowed from Davies and others, with little or no acknowledgement—there are some woful mistakes, and many inaccuracies—see pp. 356, 383 and 393.

Congreve, in 1798, published his Memoirs of Macklin—this is a pamphlet of 60 pages—it contains much information—Congreve gives a better account of the early part of Macklin's theatrical life than either Kirkman or Cooke.

Kirkman tells us that Macklin, in acting Shylock on Jan. the tenth 1788, found his memory fail him, and was obliged to make an apology ; and that the same thing happened again, when he played Sir Pertinax on Nov. the twenty *eighth* 1788—Congreve says, that Macklin's memory failed him in Sir Pertinax on Nov. the twenty *eighth* 1788, and again in Shylock on Jan. 10 1789—Cooke copies Congreve—no one of them is quite correct—Macklin's first failure was in Shylock Jan. 10 1788—his second in Sir Pertinax Nov. the twenty *sixth* 1788—Ayre's Sunday Gazette for Jan. 18 1788 says—“On Thursday Macklin made his 1st appearance this season “in Shylock and Sir Archy to a most crowded and “brilliant house : in the beginning of the 2d act he “was taken so ill that apprehensions were enter-“tained he would die on the stage ; he came forward “and addressed the audience nearly in the following “words—‘Ladies and Gentlemen—within these few “hours I have been seized with a terror of mind I “never in my life felt before—it has totally destroyed

“ my corporeal as well as mental faculties—I must therefore request your patience this night—a request which an old man of 89 years of age may hope is not unreasonable—should it be granted, you may depend this will be the last night, unless my health shall be entirely re-established, of my ever appearing before you in so ridiculous a situation”—this address met with the most enthusiastic warmth of reception—the play went on, and Macklin at times gave the most brilliant proofs that old Shylock had not totally forgotten his bond.”

His last attempt on the stage was May 7 1789 for his bt.—the manager was fearful he would not be able to go through his part, and Ryder was prepared to go on, if necessary.

When Macklin had dressed himself for Shylock with his usual accuracy, he went into the Green-room and coming up to Mrs. Pope said, “ My dear, are you to play to night ? ” —“ to be sure I am Sir —why don’t you see I am dressed for Portia ? ” —“ ah ! very true ; I had forgotten—but who is to play Shylock ? ” —the imbecile tone of voice, and the inanity of look, with which this last question was asked, caused a melancholy sensation in all who heard it—at last Mrs. Pope, rousing herself, said, “ why you to be sure ; are you not dressed for the part ? ” —he then seemed to recollect himself, and putting his hand to his forehead, pathetically exclaimed, “ Heaven help me—my memory, I am afraid, has left me.”

He however, after this, went upon the stage and delivered 2 or 3 speeches of Shylock in a manner that evidently proved he did not understand what he

was repeating—after a while he recovered himself a little, and seemed to make an effort to rouse himself; but in vain—nature could assist him no further, and after pausing some time, as considering what to do, he then came forward and informed the audience “ that he now found he was unable to proceed in the “ part, and hoped they would accept Mr. Ryder as “ his substitute, who was already prepared to finish “ it”—the audience accepted his apology with a mixed applause of indulgence and commiseration—and he retired from the stage for ever. (*Cooke.*)

Macklin’s voice was strong, clear, important, and sufficiently variable for the parts he generally played; he managed it in such a manner that the terminations of his sentences were as well heard as the middle parts; a point to which he was particularly attentive in his own acting, and which he inculcated into all his various pupils—with these requisites he was always perfect, tho’ he had not naturally a quick study—his acting was chaste, he seldom or never introduced any stage tricks.

Shylock was his great character—in the transitions from grief to joy in the 3d act, he stands, and probably always will stand, unrivalled—in the trial scene he had such an iron-visaged look, such a relentless savage cast of manners, that the audience seemed to shrink from the character—some great actors have played Shylock since his time, but no one of his successors could whet the knife like Macklin—his other principal characters were—Sir Pertinax—Sir Archy—Iago—Sir Gilbert Wrangle—Sir Francis Wronghead—Sir Paul Plyant—Trappanti—Scrub—the Miser—Polonius—Peachum, &c.—as to the

higher walks of Tragedy, such as Richard and Macbeth, which he latterly attempted (with some abatement in favour of his *knowledge* in the outlines of these characters) they must be considered as the reveries of approaching dotage—on the whole he was an actor in some parts *original*, in many respectable, and in the walks of low Comedy and Farce, one of the first of his own times.

Those who knew Macklin most intimately, after his retirement from the stage, never once had a notion but that he had sufficiently provided for his independence; yet the fact turned out otherwise—with all the advantages he possessed of making a provision for old age, he either altogether neglected it, or depended too much on the continuance of strong health to *œconomise* in time—he was besides this fond of law-suits; he often did not see things in the clearest light—he thought too, that he understood law better than he really did; and he had ever a jealousy of being imposed on by managers, so that, from a combination of all these circumstances, he was seldom out of the Courts.

In the management of his private affairs, he was always a reserved man—his engagements, his disbursements, &c. were all of his own arrangement, without any permitted interference of his family; when his wife was allowed for the first time to inspect his affairs, she found his whole remaining fortune did not consist of above £60 in money and an annuity of £10 per annum.

Friends were immediately consulted on what was best to be done; it was first proposed to procure a benefit, and the manager of C. G. liberally offered his

house free of all expenses—it was however very prudently re-considered that a benefit could not possibly embrace the gratuities of all friends scattered in different parts of the three kingdoms—the plan was therefore changed to that of publishing the *Man of the World* and *Love a-la-Mode* by subscription ; and Murphy, who suggested the plan, followed it up by offering to become the editor, and by writing a suitable address to the public. (*Cooke.*)

In 1793 the two pieces were published handsomely printed in 4to., with a portrait of Macklin—a copy of Murphy's address, a list of the subscribers, and an account of the expenditure of the money received—the usual subscription was a Guinea, but many persons gave more, so that the whole amounted to £1582 : 11 : 0—the greater part of this sum was laid out in the purchase of an annuity of £200 for Macklin, and of £75 for his wife, in case she should survive—the surplus was paid to Macklin for his immediate occasions. (*Murphy.*)

Macklin died July 11 1797, by his own computation only 98, but on very strong and probable circumstances, at the very advanced age of 108—(*Cooke*)—his widow had a benefit at C. G. June 17 1805.

The *Man of the World* and *Love a-la-Mode* had not been published till 1793, except surreptitiously.

Kirkman says—“ Macklin's character stood very “ high for humanity, generosity, and charity—his “ conduct through life was highly honourable, manly, “ and firm—he was fond of conviviality and good “ humour without transgressing the laws of decency “ —he was always attentive to please, but never

“ stooped to meanness or officiousness—his house  
“ was always open to the needy and distressed—and  
“ for his council and instruction any stage candidate  
“ or brother actor, might readily apply,” &c. &c.

Cooke adds, that he was remarkable for his justice and punctuality in pecuniary concerns—and that as the head of a family, nothing could be more correct and respectable than his conduct; for though *he would ride before* sometimes, this once understood and submitted to, every thing was conducted with liberality and propriety—he was beyond a doubt an excellent father.

As Kirkman and Cooke may reasonably be suspected of a little partiality to a man with whom they were intimate, and whose life they had written; it will not be amiss to compare their account with what Holcroft says of him.

“ Macklin’s body, like his mind, was cast in a  
“ mould as rough as it was durable; his aspect and  
“ address confounded his inferiors; and the delight  
“ which he took in making others fear and admire  
“ him, gave him an aversion from the society of  
“ those whose knowledge exceeded his own—nor was  
“ he ever heard to allow superiority in any man—he  
“ had no respect for the modesty of youth or sex,  
“ but would say the most discouraging as well as  
“ the grossest things; and felt pleasure in propor-  
“ tion to the pain he gave—it was common with him  
“ to ask his pupils, why they did not rather think of  
“ becoming bricklayers than players—he was impa-  
“ tient of contradiction to an extreme; and when he  
“ found fault, if the person attempted to answer, he  
“ stopped him, without hearing, by saying, ‘ Ha,

" you have always a reason for being in the wrong "  
 " —this impatience carried him still farther—it often  
 " rendered him exceedingly abusive—blockhead, fool,  
 " scoundrel, were familiar expressions with him—his  
 " passions were so irritable, that the least opposition  
 " was construed into an unpardonable insult ; and  
 " the want of immediate apprehension in his pupils  
 " subjected them to the most galling contempt, which  
 " excited despair instead of emulation—his judgment  
 " was however in general sound, and his instructions  
 " those of a master—in short (says Holcroft) if I  
 " may estimate the sensations of others by my own,  
 " those despots, who, as we are told, shoot their  
 " attendants for their diversion, are not regarded  
 " with more awe than Macklin was by his pupils  
 " and domestics."

In 1770-1771 Holcroft went to Dublin under the patronage of Macklin—Macklin seems to have used Holcroft very ill—for particulars see Holcroft's *Memoirs*.

*Macklin's characters—selection only.*

Congreve, in his *Memoirs of Macklin*, says that he acted Alcander in *OEdipus* at L. I. F. about the year 1725—and Sir Charles Freeman at Southwark Fair Sept. 18 1730.

L. I. F. 1730-1731. \*Porer and \*Brazencourt in Coffee house Politician.

D. L. 1733-1734. Oct. 31. Capt. Brazen his 1st app. there—Marplot—Clodio in *Love makes a Man*

—Teague in Committee—\*Col. Bluff in Intriguing Chambermaid—Brass—Lord Lace in Lottery—after the return of the seceding actors on the 12th of March, Macklin seems to have acted but twice—viz. the Marquis in the Country House, and Lord Foppington in the Careless Husband for Bridgewater's bt.

Hay. 1734. \*Squire Badger in *Don Quixote* in England.

D. L. 1734-1735. Poins—Abel in Committee—Ramilie—Mustacho in Dryden's *Tempest*—Captain Strut in *Double Gallant*—Sancho in *Love makes a Man*—Clincher Jun.—Thomas Appletree—Petulant—\*Manly in *Cure for a Scold*—Whisper in *Busy Body*—\*Snip in *Merry Cobler*—\*Sancho in *Trick for Trick*.

(Cooke very incorrectly represents Macklin as acting Mustacho in *Cure for a Scold*—Manly in *Merry Cobler*—and Snip in *Trick for Trick*—Oulton repeats the mistakes.)

1735-1736. \*Cheatly in *Connoisseur*—(probably other characters—see Cooke or Oulton.)

1736-1737. Young Cash in *Wife's Relief*—Razor in *Provoked Wife*—\*Captain Brag in *Darby Captain*—Jeffery in *Amorous Widow*—Cooke and Oulton omit Captain Brag.

1737-1738. Snap in *Love's last Shift*—Quaint in *Æsop*—Lord Froth—Francis in *Henry 4th*—Poins in *Henry 4th* part 2d—Jerry Blackacre in *Plain Dealer*—Osrick—Peachum—Count Basset—Cut-beard in *Silent Woman*—Face in *Alchemist*—Lory—Coupee in *Virgin Unmasked*—Orange Wench in *Man of the Mode*—Jeremy in *Love for Love*—Sir

Hugh Evans—Lord Foppington in *Relapse*—Scrub—Setter in *O. B.*—Tattle.

1738-1739. Ben in *L. for L.*—Sir Polidorus Hogstye in *Æsop*—Trappanti—Numbs in *Tender Husband*—Squib in *Tunbridge Walks*—Teague in *Twin Rivals*—Sir Philip Modelove—Don Choleric in *Love makes a Man*—Beau Clincher—Old Mirabel—Sir Fopling Flutter.

1739-1740. Sir William Belfond in *Squire of Alsatia*—Bullock in *R. O.*—Trincalo in *Dryden's Tempest*—Jacomo in *Libertine*—\*Drunken Man in *Lethe*—Miser—Tom in *Conscious Lovers*—Trim in *Funeral*—Sir Novelty Fashion—Sir Jasper Fidget in *Country Wife*—Sir Francis Wronghead.

1740-1741. Fondlewife—Sir John Dawe in *Silent Woman*—Higgin in *Royal Merchant*—Malvolio—Shylock.

1741-1742. Old Woman in *Rule a Wife*—Sir John Brute—Touchstone—Gomez in *Spanish Fryar*—Clown in *All's well*—Corvino in *Fox*—Sir Paul Plyant—\*Zorobabel in *Miss Lucy in Town*.

1742-1743. Mock Doctor—Noll Bluff—1st Gravedigger.

Hay. 1744. Iago—Loveless in *Relapse*—Ghost in *Hamlet*.

D. L. 1744-1745. 1st app. Dec. 19 in *Shylock*.

1745-1746. \*Huntley in *Henry 7th*—Stephano in *Shakspeare's Tempest*—Sir Roger in *Scornful Lady*—Storm in *Lying Lover*—Lucio in *M. for M.*

1746-1747. Sir Gilbert Wrangle—Gripus.

1747-1748. Pandolfo in *Albumazar*—Captain Flash—Fluillin—\*Faddle in *Foundling*—Sciolto.

Dublin 1748-1749. } Seemingly no new character.  
 1749-1750. }

C. G. 1750-1751. Mercutio—Polonius—Vellum  
 —Don Manuel in She wou'd and she wou'd not—Sir  
 Oliver Cockwood in She wou'd if she cou'd—Sir  
 Wilful Witwou'd.

1751-1752. Barnaby Brittle in Amorous Widow  
 —Lopez in False Friend—Lopez in Mistake—Mad  
 Englishman in Pilgrim.

1752-1753. Renault—\*Buck in Englishman in  
 Paris.

1753-1754. Macklin had a benefit at D. L.—he  
 left the stage and opened a Tavern—in Jan. 1755  
 he was declared a bankrupt—he seems not to have  
 been engaged in any theatre till Dec. 12 1759.

D. L. 1759-1760. \*Sir Archy Macsarcasm.

C. G. 1760-1761. \*Lord Belville in Married Li-  
 bertine.

Smock Alley Dublin 1763-1764. \*Murrough  
 O'Dogherty in True born Irishman.

C. G. 1773-1774. Macbeth.

1776-1777. Richard the 3d.

1780-1781. \*Sir Pertinax Mac Sycophant.

\* *Originally.*

## HAY. 1789.

May 18. Ut Pictura Poesis, or the Enraged Musician. Castruccio (the Musician) = Chambers : Young Quaver = Mrs. Iliff : Knife-grinder = Reeve : Castruccina (Castruccio's daughter) = Mrs. Bannister : Picolina (his pupil) = Mrs. Plomer : Milk-girl = Miss George :—this musical trifle was taken by the elder Colman from Hogarth's print of the Enraged Musician—it is much better calculated for representation than perusal—Castruccio, Castruccina and Picolina sing a Trio—cannons are repeatedly fired to the annoyance of Castruccio—the scene changes to the outside of his house—Young Quaver employs the Milk-girl to carry a letter to Castruccina—the Knife-grinder collects men and women with different cries—the Musician is Enraged—Young Quaver runs off with Castruccina—the Mob block up the door—and the piece concludes with a confusion of noises so as to represent, as nearly as possible, Hogarth's print.

22. English Merchant. Freeport = S. Kemble : Amelia = Mrs. S. Kemble : Molly = Mrs. Barresford.

25. Miser, in 3 acts. Lovegold = Moss : Ramilie = Powel : Frederick = Williamson : Lappet = Mrs. Barresford : Mariana = Mrs. Brooks :—with, never acted, Half an Hour after Supper. Sturdy = S. Kemble : Bentley = Williamson : Capt. Berry = Iliff : Frank = Johnson : Mrs. Tabitha (sister to Sturdy) = Mrs. Barresford : Miss Elizabeth and Miss Sukey

(his daughters) = Miss Heard and Mrs. Taylor : Nanny = Miss Prideaux : Mrs. Sturdy = Mrs. Edwin : —this little piece was written by a lady—the object of it is to point out the bad consequences which may result from the reading of novels—Sturdy and his family are discovered as sitting after Supper—Mrs. Tabitha is reading a novel to them—the women are much interested—Sturdy is asleep—they all retire—Bentley and Capt. Berry enter with an intent to carry off Elizabeth and Sukey—on the approach of Mrs. Tabitha, they conceal themselves—she discovers them—Bentley pretends to be in love with Mrs. Tabitha, and carries her off—he leaves her, and she elopes with Berry.

June 3. Never acted, As it should be. Lord Megrim = Iliff : Fidget = Powel : Winworth = Williamson : Sparkle (a jeweller) = Barrett : Celia (daughter to Fidget) = Miss Heard : Lucy (her maid) Mrs. Powel :—Winworth and Celia are mutually in love—Fidget means to marry his daughter to Lord Megrim—Lord Megrim arrives, with Winworth disguised as his servant—Fidget writes a letter to Lord Megrim, and another to Sparkle—he directs them to the wrong persons—at the conclusion, Winworth marries Celia—this is a poor piece in one act—it is attributed to Oulton.

22. Never acted, the Swop—this F. was damned.  
(*Oulton.*)

July 11. Never acted, Family Party. Sir Toby Twaddle = Bannister Jun. : Old Spriggins (a tradesman) = Baddeley : Young Spriggins (his son — a Cantab) = Iliff : Pinch (a college hairdresser) = R. Palmer : Capt. Rampart = Davies : Mrs. Malmsey

(sister to Old Spriggins) = Mrs. Webb : Laura (his niece) = Miss Heard :—Young Spriggins and Laura are mutually in love—he sets off for Bath on finding that Laura is there—he brings Pinch with him as a servant—Pinch tells him that his father and aunt are arrived at Bath—Pinch puts a trick on Old Spriggins—and the piece concludes with the union of Young Spriggins and Laura——this is an indifferent F.—the merit of it consists in the character of Sir Toby Twaddle.

15. Never acted, Married Man. Sir John Classick = Bannister Jun. : Lord Lovemore = Palmer : Mr. Tradewell Classick = S. Kemble : Dorimant = Williamson : Classick (father to Sir John) = J. Aikin : Emily = Mrs. Brooks : Lady Classick = Mrs. S. Kemble : Lucy = Mrs. Whitfield :—acted 8 times—this is a good C. in 3 acts by Mrs. Inchbald—it is professedly taken from D'Estouches—but the French play had appeared on our stage before, as the Married Philosopher—see L. I. F. March 25 1732—Lord Lovemore, Sir John Classick, Mr. Tradewell Classick, Dorimant, Emily and Lady Classick, are the same characters as Sir Harry Sprightley, Young Bellefleur, Odway, Horatio, Violetta and Melissa.

29. Mrs. Webb acted Midas, for her benefit.

30. Constant Couple. Sir Harry Wildair = Mrs. Goodall, her 1st app. there : Col. Standard = Williamson : Smuggler = Moss : Beau Clincher = Bannister Jun. : Lady Lurewell = Mrs. Rivers : Parly = Mrs. Edwards.

31. Hobby Horses—this Farce was acted but once.  
(*Oulton.*)

Aug. 5. Mrs. S. Kemble's bt. Never acted, the

Friends—with Prisoner at Large—and Devil to Pay.  
Jobson = Edwin : Nell = Mrs. S. Kemble, 1st time.

The Friends when printed was called the Benevolent Planters—Oran = S. Kemble : Goodwin = Chapman : Steady = Usher : Heartfree = Gardner : Selima = Mrs. S. Kemble :—Oran and Selima had been reduced to slavery, but separately—the Benevolent Planters restore them to each other, and (seemingly) to liberty—this little piece was written by Bellamy—as a Drama it is a poor thing, but the moral intended to be inculcated is excellent.

10. Comet—this piece in 3 acts is not printed.  
(*Oulton.*)

11. Never acted, Battle of Hexham. Gondibert = Bannister Jun. : Gregory Gubbins = Edwin : Barton = J. Aikin : Fool = R. Palmer : La Varenne Williamson : 1st Robber = Bannister : Corporal = Baddeley : Drummer = Moss : Queen Margaret = Mrs. S. Kemble : Adeline (wife to Gondibert) = Mrs. Goodall :—acted 20 times—Gondibert is a partisan of the house of Lancaster—he had left his habitation in the south, for fear of falling into the hands of his enemies—he had gone into Northumberland, and had become the captain of a band of robbers—Adeline sets off in quest of her husband—she is disguised as a youth, and is attended by Gregory Gubbins, who is her servant—she arrives in the Queen's camp near Hexham—the Marquis of Montague and his party defeat the Queen's army—the Queen and her son seek for shelter in a forest—Gondibert insists that she should yield up what she has, and go where he commands—Margaret says who she is—and Gondibert drops his sword—he conducts her

in safety to the house of Barton—Adeline discovers herself to Gondibert—and the piece ends with a grand Chorus—this is a poor play in 3 acts by Colman Jun.—it is a jumble of Tragedy, Comedy and Opera—the language is unnatural—Colman is so absurd as to make the Fool observe that Achilles was only vulnerable in the heel—the success which the Battle of Hexham met with, encouraged Colman and others to persist in this despicable species of the Drama, in defiance of nature and common sense—the scene between the Queen and Gondibert puts one in mind, in the strongest manner, of Jerningham's Margaret of Anjou—see D. L. March 11 1777.

25. Bannister's bt. Catch Club — with, never acted, Thimble's Flight from his Shopboard—Gretna Green and Son in Law.

Thimble's Flight. Tim Thimble = Rees : Sir Brimmer Bountiful = Moss : Dermot O'Dogherty = R. Palmer : Ensign Frederick (in love with Sophia) = Iliff : Sophia (niece to Sir Brimmer—in love with Frederick) = Mrs. Taylor :—Thimble comes to Sir Brimmer's to solicit his patronage—Sir Brimmer mistakes him for a gentleman whom he expects to pay his addresses to Sophia—Thimble imitates Henderson, &c.—this little piece, the whole merit of which consists in the opportunity it afforded Rees for introducing his imitations, is dedicated to a celebrated Imitator, (Moses Kean) who had been originally a tailor, and who is here brought on the stage as Tim Thimble—Moses Kean is said to have been uncle to Edmund Kean of D. L.—he imitated the performers, not with ignorance and malice, but in a true and picturesque manner—he was very clever and happy

in the vast variety of characters which he attempted.  
(*Lee Lewes.*)

27. Edwin's bt. Wife well Managed—Edwin—S. Kemble—Burton—Mrs. Edwards and Mrs. Whitfield—(they probably acted Don Pisalto—Father Bernardo—Teague—Inis and Lady Pisalto)—after which, Young Quaker. Chronicle = Baddeley, 1st time: Dinah = Mrs. S. Kemble:—with Duke and no Duke. Trappolin = Edwin. (*Bills from Mr. Field.*)

The Elder Colman began about this time to show symptoms of derangement in his mind, which increasing gradually reduced him to a state of insanity—the Younger Colman succeeded to the management of the theatre.

O'Keeffe says—“ the Elder Colman was a man of “ strict probity ; and always spoke what he thought “ —I remember, in one of our conversations I re-“ minded him of something by saying—‘ You said “ so’—he hastily answered—‘ Well, if I said so, it “ was so’—this was the full and prompt declaration “ of a man that, from the perfect knowledge of his “ own mind, was convinced he was incapable of “ speaking an untruth.”

Colman wrote, or altered about 30 pieces—of his regular Comedies, the Jealous Wife, the Clandestine Marriage, and the English Merchant do him great credit—Polly Honeycombe, the Musical Lady, and the Deuce is in him, are excellent Farces, or rather little Comedies—his alterations of old plays are judicious, and even in the worst of his dramas there are always some traces of genius—he very properly observed, that Managers were more to be

blamed for the plays which they accepted than for those which they rejected.

Mrs. Barresford seems not to have acted in London after this season—she was at Edinburgh in 1789-1790 and 1790-1791—Jackson, who had known her from a girl, says her Lady Racket would be remembered by the Edinburgh audience, as long as one of them remained alive—and that in *Lady Grace* she displayed such a neatness of elegance, that she must have been allowed by all to have moved and looked the very character she represented—In the Thespian Dictionary she is said to have died in 1792.

*Mrs. Barresford's characters—selection only.*

C. G. 1764-1765. As Miss Wilford—Miranda in B. B.

1765-1766. Estifania—Phillis—Flora in Country Lasses—Leonora in Mistake—Violante—Maria in Citizen—Fair Quaker.

1766-1767. Dame Kitely—Mariana in Miser—Cordelia—Clarinda in S. H.

1767-1768. As Mrs. Bulkley—Portia in M. of V.—\*Miss Richland in Good NATURED MAN—Imogen.

1768-1769. Mrs. Ford — Mrs. Oakly — Lady Townly.

1769-1770. \*Charlotte in Man and Wife—Lady Grace—\*Violetta in Brothers—Lady Percy.

1770-1771. Mrs. Lovemore—Rosalind—Bell in Deuce is in him.

1772-1773. \*Emily in Cross Purposes—\*Miss

Hardcastle—Lady Harriet in Funeral—Mrs. Frail  
—Oriana in Inconstant.

1773-1774. Mrs. Sullen—Lavinia in F. P.

1774-1775. Louisa Dudley—\*Zelida in Romance  
of an Hour—\*Julia in Rivals—Miss Grantham in  
Lyar—Indiana.

1775-1776. Beatrice in Much ado.

1776-1777. Belinda in All in the Wrong.

1777-1778. Lady Brute—Hypolita—Lady Betty  
Modish.

1779-1780. Mrs. Page—Alinda in Pilgrim.

Hay. 1782. Nancy Lovel in Suicide—Cecilia in  
Chapter of Accidents—Elvira in Spanish Fryar—  
Viola in Twelfth Night—Lady Bab Lardoone.

D. L. 1782-1783. Mrs. Wilding in Gamesters—  
Leonora in Revenge.

1783-1784. Mrs. Marwood in Way of the World.

Hay. 1784. Lady Alton in English Merchant.

1785. \*Lady Euston in I'll tell you what.

1786. \*Lisetta in Disbanded Officer—\*Letty in  
Tit for Tat.

1787. Queen in Hamlet.

1788. As Mrs. Barresford—Molly in English  
Merchant.

1789. Lappet in Miser.

\* *Originally.*

## BATH 1788-1789.

Nov. 4. Animal Magnetism. Doctor = Blisset : Marquis = Knight : Lisette = Mrs. Knight.

18. Regent. Manuel = Dimond : Ansaldo = Murray : Dianora = Mrs. Simpson.

22. Lionel and Clarissa. Sir John Flowerdale = Murray : Jessamy = Durravan, 1st app. there : Jenny = Mrs. Knight :—with Lying Valet by Durravan :—persons who remember Durravan, speak of him not merely as a young man of promise, but as really a good actor—he died in 1793—otherwise he would probably have made a conspicuous figure on the London boards—Jessamy was one of his best characters.

Jan. 8. Kean gave his Imitations of several of the London Performers.

Feb. 10. Dimond's bt. Tancred and Sigismunda, by Dimond and Mrs. Simpson : Siffredi = Murray :—with Rosina. William = Durravan : Phœbe = Mrs. Knight :—£130.

14. Keasberry's bt. Follies of a Day. Figaro = Durravan : Antonio = Knight : Page = Mrs. Knight : Susan = Mrs. Simpson :—£117.

24. Murray's bt. Word to the Wise. Sir George Hastings = Durravan : Capt. Dormer = Knight : Sir John Dormer = Murray.

28. Mrs. Knight's bt. English Merchant. Freeport = Murray : Spatter = Knight : Molly = Mrs.

Knight :—with Devil to Pay. Jobson = Durravan : Nell = Mrs. Knight :—£92.

April 21. Disbanded Officer. Col. Holberg = Dimond : Warmans = Knight : Rohf = Blisset : Baroness = Mrs. Simpson : Lisetta = Mrs. Knight.

May 30. Durravan's bt. Spanish Barber. Lazarillo = Durravan :—with Guardian, and Poor Soldier. Darby = Durravan : Patrick = Mrs. Knight :—£54.

The Company removed to Bristol June 15.

June 8. Dimond's bt. Matilda. Morcar = Murray : Edwin = Dimond : Matilda = Mrs. Simpson :—£127.

In the course of the season Knight acted Jacob—Sir Harry Beagle—Charles Surface.

Durravan acted Sir Benjamin Backbite—Jemmy Jumps—Jemmy Twinkle—Ruttekin—Robin in Waterman—Lord Abberville—Peeping Tom—Launce-lot—Lyar—Fribble—at Bristol—Coupee—Motley—Mungo.

Murray acted Osmyn—Sir Peter Teazle—at Bristol—King John.

---

## D. L. 1789-1790.

Sep. 12. Richard the 3d. Richard = Kemble : King Henry = Bensley : Richmond = Wroughton : Buckingham = Barrymore : Stanley = J. Aikin : Queen = Mrs. Ward : Lady Anne = Mrs. Powell, late Mrs. Farmer : Duchess of York = Mrs. Hopkins : —with First Floor.

15. Way of the World and Padlock.

17. Provoked Husband. Lady Townly = Mrs. Goodall, 1st time : Lady Grace = Mrs. Ward.

19. West Indian. Belcour = Haymes, 1st app. : Charlotte = Mrs. Goodall.

22. As you like it. Touchstone = Suett, 1st time : —with Jubilee.

29. Jealous Wife. Oakly = Bensley.

Oct. 1. Not acted 20 years, Henry 5th. King Henry = Kemble : Exeter = J. Aikin : Fluellin = Baddeley : Pistol = Suett : Hostess = Mrs. Booth : Dauphin = Barrymore : Princess Katharine = Miss Collins : Queen of France = Mrs. Ward : —with Virgin Unmasked. Miss Lucy = Miss Romanzini, 1st time.

3. Miss Prideaux acted Miss Prue.

8. Constant Couple. Sir Harry Wildair = Mrs. Goodall, 1st time at D. L.

10. Know your own Mind. Lady Bell = Miss Farren.

13. First night. Shakspeare's Tempest, or the Enchanted Island. Prospero = Bensley : Ferdinand = Kelly : Caliban = Williames : Stephano = Moody :

Trincalo (Trinculo) = Baddeley : Alonso = Packer : Gonzalez (Gonzalo) = J. Aikin : Antonio = Phillimore : Ariel = Miss Romanzini : Hippolito (Hippolito) = Mrs. Goodall : Dorinda = Miss Farren : Miranda = Mrs. Crouch : — this alteration of the Tempest was made by Kemble—it was acted about 15 times—Miss Farren played Dorinda particularly well.

Act 1st is not *materially* altered from Shakspeare, except that Ferdinand does not appear, and that the act concludes as in Dryden, with the scene between Miranda and Dorinda.

Act 2d. Ariel sings a dull song and the Ship sinks; this is very badly managed; the shipwreck should certainly take place in the 1st scene of the play, as it does even in Dryden—according to Kemble's alteration, Trinculo has swum to shore, and walked over a portion of the island while Caliban is speaking 17 lines—Shakspeare's long scene between Alonso, &c. is omitted—Caliban, Trinculo and Stephano enter as in the original play—then follows a good deal from Dryden—the act concludes with what passes between Ferdinand and Ariel in the 1st act of Shakspeare.

Act 3d begins with the first interview between Ferdinand and Miranda from Shakspeare—next come Caliban, Stephano and Trinculo, as in Shakspeare's 3d act—Prospero (from Dryden) allows Miranda to see Ferdinand—when left alone she sings a song—Ferdinand enters with a log—the 1st part of this scene is from Shakspeare—after that, they favour us with a duet, and the scene is concluded from Dryden—the banquet scene is made

very short, and finished with a Duet, and Chorus of Furies.

Act 4th begins with Shakspeare—Ariel and some spirits, by Prospero's order, hang up the garments for Stephano and Trinculo, who dress themselves in them—the rest is Dryden's.

Act 5th is chiefly Dryden's—Prospero's abjuration of his magic (in Shakspeare) is omitted, all but 3 or 4 lines—5 dull lines by Kemble prepare us for the masque of Neptune and Amphitrite, which follows—the famous speech about the cloud-capt towers is introduced, with rack improperly changed to wreck—Ariel and the Spirits conclude the play with “Where the bee sucks,” &c.

Kemble has restored a good deal of Shakspeare, which had been omitted by Dryden, particularly in the comic scenes, but he retains a great part of Dryden's unnatural additions, and on the whole his alteration does him no credit—he must be ranked among those who have disgraced themselves by mutilating Shakspeare.

In 1815 8 vols. of plays were published as revised by Kemble—his revision of the Tempest was probably made when that play was revived at C. G. Dec. 8 1806.

Act 1st. Kemble properly omitted the mention of Grineldo, which he had before introduced.

Act 2d. Caliban does not enter till after the scenes between Prospero, Hippolito, &c.—which is certainly an improvement—but Kemble should have reformed the thing altogether, by restoring the ship-wreck to its proper place.

Act 3d. Miranda's song and the duet are omitted.

Act 4th. Miranda and Dorinda are omitted.

Act 5th. Shakspeare begins his act with a short scene between Prospero and Ariel — then follows Prospero's fine soliloquy about his magic—Kemble has restored the scene, but he had not the good sense to restore the soliloquy—it is curtailed as before—he omits all mention of the weapon-salve, and the nonsense about the soul (see *Tempest* L. I. F. 1667) which he had before retained—Miranda, Hippolito and Dorinda say but some few words—2 or 3 pages are restored from Shakspeare—Neptune and Amphitrite are omitted—and the play is concluded with 4 poor lines from Dryden, which Kemble had not inserted in his former alteration.

Kemble's revision of the *Tempest* is greatly superior to his alteration in 1789, as he has restored more of the original—but Shakspeare is still sadly mangled—his play ought to have been revived with omissions only, as it was acted at D. L. for several years—if Kemble doubted of the success of the play in that shape, he might have sweetened it to the public taste by the addition of scenery, machinery, &c., as was done at D. G. in 1673.

22. School for Fathers. Diana = Miss Romanzini, 1st time.

24. False Friend. Don John = Kemble : Lopez = Bannister Jun. : Don Pedro = Wroughton : Don Guzman = Barrymore : Galindo = R. Palmer : Leonora = Miss Farren : Jacinta = Miss Pope : Isabella = Mrs. Goodall :—this play on its revival was acted

but twice—the catastrophe was altered—Don John was not killed as in the original.

A theatrical publication called the *Prompter* was begun this day, and continued for 19 numbers.

The *Prompter* says that Bannister Jun. was every thing that could be wished and that Kemble excelled in action, but did not always look the character.

26. Henry 5th, 5th time—the *Prompter* commends Kemble highly and speaks handsomely of Miss Collins, but does not approve of Baddeley.

27. Not acted 7 years, Belphegor. Booze = Suett : Justice Solemn = Waldron : Dame Din = Mrs. Edwards.

31. Not acted 5 years, Oroonoko. Oroonoko = Gentleman : Aboan = Bensley : Daniel = Suett : Imoinda = Mrs. Powell : Widow Lackit = Mrs. Hopkins : Charlotte Weldon = Mrs. Goodall :—this was the original play, not Dr. Hawksworth's alteration.

Nov. 5. Not acted 7 years, Inconstant. Young Mirabel = Wroughton : Duretete = Dodd : Old Mirabel = J. Aikin : Bisarre = Miss Farren : Oriana = Mrs. Goodall :—with Arthur and Emeline = Kemble and Miss Farren : Grimbald = Sedgewick.

7. Never acted, Marcella—Kemble—Wroughton—Barrymore—Whitfield—Mrs. Powell—with *Follies of a Day*, 1st time, in 3 acts.

Marcella is a T. in 3 acts by Hayley—it was not acted a 2d time at D. L.—it seems to have been gotten up in a hasty manner, in order to forestal the

performance at C. G. which was under the inspection of the author—Wroughton — Barrymore and Mrs. Powell were shamefully imperfect—(*Prompter*) —the Prompter fills 3 pages with his observations on this T., but neglects to tell us the only thing of importance, namely, which characters the performers acted at D. L. and C. G.—In Mrs. Crouch's Memoirs there is the following cast—Hernandez = Kemble : Alonzo = Barrymore : Governor of Barcelona (father of Marcella) = Wroughton : Lupercio = Whitfield : Marcella = Mrs. Powell :—there is no such character in the play as Alonzo—the name of Mendoza seems to have been changed to Alonzo.

The scene lies at Barcelona—Lupercio is in love with Marcella—her father is very desirous that she should marry Lupercio—she gives him a reluctant promise—and at the same time a ring—adding that if he should lose the ring, she should think herself at liberty to retract her promise—Hernandez is steward to the Governor—he is desperately in love with Marcella—he seeks all occasions of waiting on her—she continually treats him with scorn—she drops her glove—Hernandez picks it up, and presents it to her—she orders her woman to draw off the other glove, and says she will wear them no more—Marcella falls in love with Mendoza—he falls in love with her—at the close of the 1st act, she reconciles herself to Hernandez, and enjoins him to get the ring from Lupercio—Hernandez kills Lupercio, and restores the ring to Marcella—she wishes him to retire to some distant country, and promises him

large sums of money—he waves all ceremony, and insists on receiving a reward of a very different nature—she refuses to comply—but engages to leave the money for him in a lone tower—between the 2d and 3d acts, Hernandez ravishes Marcella—she marries Mendoza—in the 3d act Lopez, the servant of Mendoza, tells his master that Hernandez is too intimate with Marcella—Marcella intimates to Mendoza, that Hernandez had killed Lupercio, and that he is master of a fatal secret—Mendoza accuses Hernandez of having murdered Lupercio—Hernandez avows the murder and the rape—Marcella poisons herself.

Hayley, in his preface to Marcella in 1784, tells us, that the story was recommended by Richardson to Dr. Young, who wrote one act on it—that Dr. Young's son mentioned these particulars with a concise sketch of the story to Thornton, who communicated them to himself, and wished him to build a T. upon that foundation—all that Hayley here says is probably true—but it is very far from the whole truth, as will presently appear.

The Changeling was written by Middleton and Rowley—Langbaine says that it had been acted at D. L. and Salisbury Court—but it was not printed till 1653—the scene lies at Alicant—Vermandero is Governor of the citadel—he had promised his daughter Beatrice to Piracquo—she dislikes him, and falls in love with Alsemero—he falls in love with her—Deflores is a gentleman in the service of Vermandero—he is desperately in love with Beatrice—he seeks all occasions of waiting on her—she continually treats him with scorn—she drops her glove—

Deflores picks it up, and presents it to her—she takes off the other glove, and says she will wear them no more—at the close of the 2d act, she reconciles herself to Deflores, and instigates him to the murder of Piracquo—Deflores kills Piracquo, and offers Beatrice the ring which she had given to Piracquo—she wishes Deflores to make his escape, and promises him large sums of money—he waves all ceremony, and insists on receiving a reward of a very different nature—she is in a manner forced to comply—Alsemero marries Beatrice — Jasperino, who is his friend, tells him that Deflores and Beatrice are on an intimate footing—Beatrice acknowledges to Alsemero, that she caused Deflores to murder Piracquo — Deflores avows the murder and his intimacy with Beatrice—he kills Beatrice and them himself.

Reynolds in 1634 published a small folio called “God’s Revenge against Murther”—it consists of 30 Histories—Middleton and Rowley founded their play on the 4th of them, but with considerable alterations—in particular, they have greatly improved the character of Deflores—or rather invented a new character with that name—in the story he is a young gentleman, with whom Beatrice willingly commits adultery, after her marriage with Alsemero — Alsemero catches them in the act, and kills them both.

The Changeling is a very good play—a considerable part of it consists of a comic underplot—Alibius, the husband of Isabella, is a Doctor of Physic who undertakes the care of fools and madmen—two Gentlemen, Antonio and Franciscus, in order to get

access to Isabella, pretend, the former to be a Changeling or idiot, the latter to be a madman—Antonio, who gives the title to the play, is a character of no great importance—the authors should have called their piece by some name which would have had reference to Deflores—Lucan might have furnished them with a most appropriate motto—“ *Facinus, “quos inquinat, aequat.”*

The Editor of the old plays reprinted in 1814 and 1815 says, that Hayley was evidently not aware of the existence of the Changeling—but a *concise sketch* of the story could only have furnished Hayley with the grand incidents, whereas there is a striking resemblance between the two plays, not only in many minute circumstances, but also in parts of the dialogue—after the murder, Beatrice offers Deflores “ three thousand golden florins ”—*Deflores* replies—

Do you place me in the rank of verminous fellows,  
To destroy things for wages ? offer gold  
For the life blood of man ? is any thing  
Valued too precious for my recompense ?

Marcella promises Hernandez “lavish sums of gold”  
—*Hernandez* replies—

What ! canst thou vainly think, that in thy service  
I’ve dy’d my unstain’d hand in guiltless blood  
For gold ! the needy robber’s paltry prey ?

\*       \*       \*       \*       \*

Here is the nobler recompense I claim,  
Thy beauty !

*Def.* Why, are not you as guilty, in I’m sure  
As deep as I ?

*Her.* We are confederates in guilt and blood :  
Blood is the cement of our equal union.

*Def.* Pish! fly not to your birth, but settle you  
In what the act has made you.

*Her.* —— Idle pride !  
The hours just past have placed us on a level.

*Def.* —— I was as greedy on't  
As the parch'd earth of moisture.

*Her.* —— My ardent soul has thirsted.

*Def.* I'll confess all; my life I rate at nothing.

*Her.* I hold my life as nothing: \* \* \*  
I will avow the murder.

*Def.* —— Thoul't love anon  
What thou fear'st, and faint'st to venture on.

*Her.* —— Come ! let me steep  
Thy troubled senses in those soft delights  
That sweetly steal from the enchanted soul  
All memory of pain.

At the conclusion *Defores* avows the murder—

Yes, and her honour's prize was my reward.

*Her.* My triumph rises to a prouder height  
Of bold revenge—I have enjoy'd thy bride.

*Vermandero* says—

————— Horrid villain !  
Keep life in him for further tortures.

*Def.* No ! I can prevent you—*stabs himself.*

*Mendoza* says—

— Away with him  
To strict confinement in your deepest dungeon.  
*Her.* I escape it thus—*stabs himself.*

Hayley made such alterations in the story as he thought necessary to fit it for a modern theatre—he represents Marcella as infinitely less culpable than Beatrice—consequently she is not in the power of Hernandez, as Beatrice is in the power of Deflores—she can hardly be called a murderer—she had only desired Hernandez to “devise some “lucky artifice to lure the ring from Lupercio”—Hernandez has no sufficient ground for his presumption—nor Marcella any strong reason to dread a discovery—Middleton has conducted his plot in a more probable manner than Hayley—Middleton’s language is more animated ; Hayley’s more correct.

Hayley assigns some reasons why he did not write a play when the story was first recommended to him—and why he afterwards did write Marcella—the true reason doubtless was, that he met with the Changeling in the interim—if Hayley had been totally silent, he would have done no more than had been done by other plagiaries ; but by affecting to tell the truth, and yet concealing the most material part of it, he has acted in a most disengenuous manner—he was evidently one of those persons who have no objection to deceive, provided they can do it without exactly advancing a falsehood—in the preface to his plays (three Comedies and two Tragedies) he is very cautious—his words are—“I am not conscious “of having borrowed a single character or situation “from any comic writer whatever”—he does not venture to say *tragic.*

The more conversant any person is with plays, the less he will be inclined to place any great confidence in the assertions of dramatic writers, where plagiarism is concerned—see particularly Metamorphosis L. I. F. Oct. 2 1704—Lyar C. G. Jan. 12 1762—Upholsterer D. L. March 30 1758—Love in a Village C. G. Dec. 8 1762—Rival Fools Jan. 11 1709—Henry 2d C. G. May 1 1773—School for Greybeards D. L. Nov. 25 1786.

Nov. 13. Inconstant, with, never acted, the Island of St. Marguerite. Iron Mask = Kelly: Jonas (a fisherman—in love with Nannette)=Bannister Jun.: Commandant = Barrymore: Turnkey = Suett: Carline = Mrs. Crouch: Nannette (in love with Jonas) = Miss Romanzini: Abbess = Mrs. Edwards:—this musical Romance is attributed to the Hon. John St. John—it is founded on Voltaire's account of the Man in the Iron Mask—the Iron Mask and Carline are mutually in love—the Iron Mask is confined in a castle—the Mob arise, and restore the Iron Mask to his liberty—the great success with which this piece was acted, was owing to the allusions to what was passing in France, and in particular to the taking of the Bastile—at the conclusion of the Opera, the Temple of Liberty rises from among the ruins of the castle.

21. Beaux Stratagem. Archer = Wroughton: Scrub = Dodd: Mrs. Sullen = Mrs. Henrey, her 1st app. there: Cherry = Mrs. Wilson.

24. Never acted, Haunted Tower. Edward (son to the Baron) = Bannister Jun.: Lord William = Kelly: Baron of Oakland = Baddeley: Hugo = Moody: De Courcy = Whitfield: Robert = Dignum:

Lewis = Suett : Martin = Williames : Adela = Signora Storache : Lady Elinor = Mrs. Crouch : Cicely (her maid) = Miss Romanzini : Maud = Mrs. Booth : —the scene lies in Kent—in the time of William the Conqueror—William had banished the late Baron of Oakland for a supposed conspiracy against his life—about a year before the Opera begins, William had become sensible of the Baron's innocence, and, not being able to find him, had created a peasant, who was a distant relation to the family, Baron of Oakland — the true heir to the title is Lord William, who had assumed the name of Sir Palamede — he is in love with Lady Elinor, the sister of De Courcy—she is in love with him—Lady Elinor is sent to England by her father with a view of being married to Edward—Edward is in love with Adela — he persuades her to assume the character of Lady Elinor—Lady Elinor assumes the character of an attendant on Lady Elinor—Lord William discovers himself to Hugo, who had been a servant to his father—Hugo gives Lord William a key to the Tower, which is supposed to be Haunted by the old Baron's Ghost—the scene changes to the Tower—as Robert and the rest of the servants are carousing, Lord William enters in his father's armour—the servants are frightened—Lord William, with the assistance of some soldiers and vassals, gets possession of the castle—he is restored to his title and estates—Lord William and Edward marry Lady Elinor and Adela—this is a poor Op. in 3 acts by Cobb—it was acted above 80 times in the course of the first 2 seasons—towards the conclusion of the piece, the Baron enters with his sword drawn, and some

old armour awkwardly put on—to this circumstance Mrs. Cowley seems to allude, when she says in her preface to the Town before You—“ In a popular “ piece, a great actor, holding a sword in his left “ hand, and making awkward passes with it, charms “ the audience ; and brings down such applauses as “ the bewitching dialogue of Farquhar pants for in “ vain”—Shadwell, in his preface to the Humorists, observes, “ the rabble of little people are pleased with “ Jack Pudding \* \* and the rabble of fine people “ are more pleased with the trifles and fripperies of “ a play, or the trappings and ornaments of non- “ sense, than with all the wit in the world.”

27. Much ado. Dogberry = Moody :—rest as Ap. 30 1788.

30. Othello. Cassio = Barrymore : Desdemona = Mrs. Powell : Æmilia = Mrs. Ward :—rest as March 8 1785.

Dec. 2. Not acted 12 years, Hypocrite. Dr. Cantwell = Moody : Darnley = Wroughton : Col. Lambert = Whitfield : Maw-worm = Parsons : Seyward = Barrymore : Charlotte = Miss Farren, 1st time : Lady Lambert = Mrs. Kemble : Old Lady Lambert = Mrs. Hopkins.

5. Lying Valet. Sharp = Dodd : Dick = Suett : Kitty Pry = Mrs. Wilson.

10. Not acted 12 years, Cross Purposes. Grub = Baker, 1st app. : Consol = Suett : Chapeau = R. Palmer : Mrs. Grub = Mrs. Hopkins.

14. Sir Walter Raleigh. Sir Walter = Kemble : Howard = Bensley : Salisbury (probably) = J. Aikin : Young Raleigh (probably) = Barrymore : Lady Raleigh = Mrs. Ward : Olympia = Mrs. Powell :—this

T. was acted but once—the False Friend, and Sir Walter Raleigh were both absurdly advertised in the bills with the Performers' names only.

22. First time, Trick upon Trick—a Farce taken from Woman's Revenge. Vizard = Bannister Jun.: Mixum = Hollingsworth: Mrs. Mixum = Mrs. Hopkins.

23. Heiress. Sir Clement Flint = Bensley :—with Quaker. Steady = Pearce, 1st app.: Solomon = Suett: Floretta = Mrs. Wilson.

Jan. 1. Careless Husband, revived. Sir Charles Easy = Kemble: Lord Foppington = Dodd: Lord Morelove = Wroughton: Lady Betty Modish = Miss Farren: Lady Easy = Mrs. Powell: Edging = Miss Pope: Lady Graveairs = Mrs. Ward.

15. Not acted 20 years, Two Gentlemen of Verona. Protheus = Wroughton: Duke = J. Aikin: Valentine = Barrymore: Thurio = Suett: Launce = Dodd: Speed = Bannister Jun.: Julia = Mrs. Goodall: Sylvia = Mrs. Kemble: Lucetta = Mrs. Wilson:—acted but 3 times.

Feb. 10. Twelfth Night. Sebastian = Bland, 1st app.:—he was cast for this part as being Mrs. Jordan's brother.

12. Mrs. Jordan acted Sir Harry Wildair.

18. She wou'd and she wou'd not, with Sultan. Roxalana = Mrs. Jordan.

20. Sixth time these 4 years, Deaf Lover. Meadows—R. Palmer: Betsey Blossom = Miss Romanzini.

23. Mrs. Jordan acted Miss Prue.

27. As you like it. Touchstone = Bannister Jun.: Rosalind = Mrs. Jordan :—with Polly Honeycombe.

Honeycombe = Suett : Scribble = R. Palmer : Polly (with a new song and the original Epilogue) = Mrs. Jordan, 1st time : Mrs. Honeycombe = Mrs. Hopkins : Nurse = Mrs. Booth.

March 2. Confederacy. Dick = Wroughton : Clariissa = Miss Farren :—with Devil to Pay.

8. Never acted, Love in many Masks. Willmore = Kemble : Blunt = Bannister Jun. : Belville = Wroughton : Frederick = Whitfield : Don Antonio = Barrymore : Don Pedro = R. Palmer : Stephano = Suett : Helena = Mrs. Jordan : Angelica = Mrs. Ward : Florinda = Mrs. Powell : Valeria = Mrs. Kemble :—this alteration of Mrs. Behn's Rover is a most judicious one, and might serve as a model for any person, who undertakes to alter an old play—Kemble has omitted what was exceptionable, added some few lines when absolutely necessary, and made many slight changes in the dialogue, but without changing any thing from caprice—this C. was acted 8 times the 1st season and once the 2d—if it had met with the success that it deserved, it would have continued on the acting list to this day—the address to the audience at the conclusion of the altered C. (and in numberless other plays) is reprehensible—the audience ought never to be addressed by one of the D. P.

18. Haunted Tower, 46th time, with, never acted, Adventurers. Peregrine Bramble = Bannister Jun. : Metaphor (his tutor) = Whitfield : Sir Peregrine Bramble (father to Young Bramble and Harriet) = Suett : Lord Gleanwell = R. Palmer : Peter = Burton : Kitty = Miss Heard : Lady Bramble = Mrs. Hopkins : Harriet = Miss Collins :—acted about 7

times—the scene lies in an inn at Dover—the Adventurers are Shift and Mar-all—the former had assumed the name of Lord Gleanwell, and the latter that of Metaphor—Young Bramble bribes Metaphor to be subservient to his pleasure, and to impose on his father — when Lord Gleanwell and Metaphor meet, they are sorry to see one another, but for the sake of their mutual convenience they renew their former intimacy — Lord Gleanwell marries Kitty, supposing her to be Harriet—at the conclusion Lord Gleanwell and Metaphor are exposed—this is a moderate F.—it is attributed to Morris—it was acted about 7 times.

22. Mrs. Jordan's bt. Belle's Stratagem. Dori-court = Kemble: Hardy = Baddeley: Sir George Touchwood = Wroughton: Flutter = Bannister Jun. : Saville = Barrymore: Villers = Whitfield: Courtall = R. Palmer: Letitia Hardy = Mrs. Jordan, 1st time: Mrs. Racket = Miss Pope: Lady Frances Touchwood = Mrs. Kemble: — with a new Farce, called the Spoil'd Child. Little Pickle (a schoolboy) = Mrs. Jordan: Old Pickle (his father) = Suett: Tag = R. Palmer: Miss Pickle (sister to Old Pickle) = Mrs. Hopkins:—Little Pickle is always in mischief — his father had spoiled him by his indulgence—Miss Pickle prevails on her brother to pretend that Little Pickle is not his son, but the son of Margery, who had nursed him—Little Pickle enters disguised as Margery's son—at the conclusion, his father forgives him—this F. is poor stuff, but Mrs. Jordan by her acting made it popular.

23. Wroughton's bt. Country Girl. Harcourt

= Barrymore : Moody = Wroughton : Miss Peggy  
 = Mrs. Jordan :—with Romp.

April 6. Dodd's bt. She wou'd and she wou'd not. Don Manuel = Dodd, 1st time.

14. For bt. of Bannister Jun. Rivals. Sir Anthony Absolute = Bannister Jun., 1st time : Capt. Absolute = Wroughton, 1st time : Faulkland = Kemble, 1st time : Acres = Dodd : Sir Lucius = Moody : Fag = R. Palmer : David = Baddeley : Lydia = Mrs. Jordan, 1st time : Julia = Miss Farren, 1st time : Mrs. Malaprop = Mrs. Hopkins : Lucy = Mrs. Wilson :—with Pannel.

16. Kelly's bt. Beggar's Opera. Filch = Suett :—with, never acted, No Song, No Supper. Crop (a farmer) = Dignum : Robin (his brother—a sailor—in love with Margaretta) = Bannister Jun. : Endless (a lawyer) = Suett : Frederick = Kelly : Margaretta (in love with Robin) = Signora Storache : Dorothy (wife to Crop) = Miss Romanzini : Louisa = Mrs. Crouch :—acted with success—Dorothy invites Endless to Supper—just as a smoking leg of lamb is placed on the table, Crop knocks at the door—the supper is removed with all possible haste—Dorothy says she has no meat in the house—Margaretta sings a song about a leg of lamb, &c.—the supper is replaced—Robin says “No Song, No “Supper”—Endless is discovered concealed, in a sack—this Opera is attributed to Hoare.

20. Baddeley's bt. Trip to Scarborough—with, never acted, Mordecai's Beard. Mordecai = Baddeley : O' Strap = Moody :—and Romp.

22. Who's the Dupe? Gradus = Bannister Jun. : Doyley = Boyes, 1st app.

28. Deuce is in him. Col. Tamper = Wroughton : Prattle = Baddeley : Emily = Mrs. Goodall : Bell = Mrs. Wilson : Mad. Florival = Miss Collins.

30. Mrs. Goodall's bt. Tit for Tat. Villamour Bannister Jun. : Florinda = Mrs. Goodall, 1st time : —rest as May 7 1788—with Arthur and Emmeline —and Follies of a Day. Antonio = R. Palmer : Page = Mrs. Wilson : Countess = Mrs. Goodall, 1st time.

May 4. Suett's bt. Dr. Last's Examination. Dr. Last = Bannister Jun., 1st time : President = Suett.

7. Barrymore's bt. Know your own Mind. Millamour = Barrymore : Mrs. Bromley = Mrs. Ward : —with Toyshop. Master = Bannister Jun.

11. Mrs. Wilson's bt. True Blue—Henry 5th (about 11th time)—and Follies of a Day. Countess = Mrs. Wilson.

14. R. Palmer's bt. Suspicious Husband. Ranger = Palmer : (his only appearance this season) Strictland = Bensley : Frankly = Wroughton : Jack Meggot = R. Palmer : Clarinda = Miss Farren : Jacintha = Mrs. Goodall : Mrs. Strictland = Mrs. Kemble : Lucetta = Mrs. Wilson :—with Buck's Lodge, and Lyar.

18. Mrs. Ward's bt. All in the Wrong. Sir John Restless = Wroughton : Beverley = Kemble : Belinda = Miss Farren : Lady Restless = Mrs. Ward.

19. Dignum's bt. Know your own Mind, with Piety in Pattens. Butler = Bannister Jun. : Polly Pattens = Mrs. Crouch.

26. Mrs. Henrey's bt. She Stoops to Conquer.

Hardcastle = Suett : Tony Lumpkin = Bannister  
 Jun. : Young Marlow = Kemble : Miss Hardcastle =  
 Mrs. Henrey : Mrs. Hardcastle = Mrs. Hopkins :  
 Miss Neville = Mrs. Powell.

27. Mrs. Goodall acted Letitia Hardy.

31. Strangers at Home.

June 4. Hypocrite. Maw-worm = Suett : Charlotte  
 = Mrs. Goodall :—with Apprentice. Dick = Ban-  
 nister Jun. : Simon = Suett.

Mrs. Siddons did not play this season—King was  
 at C. G.

---

C. G. 1789-1790.

Sept. 14. Romeo and Juliet. Romeo = Holman,  
 1st app. these 2 years : Capulet = Powel : Juliet =  
 Mrs. Achmet from Dublin, 1st app. (rest as Oct. 25  
 1784)—she came out in Imoinda at Crow Street  
 and acted a principal line of characters in the same  
 theatre for some seasons—her figure was unexcep-  
 tionable and her abilities promising—her cast was  
 soft Tragedy and genteel Comedy. (Jackson.)

16. Beaux Stratagem. Mrs. Sullen = Mrs. Pope.

18. Conscious Lovers. Daniel = Blanchard : In-  
 diana = Miss Brunton.

23. Castle of Andalusia. Spado = Blanchard, 1st time : Alphonso = Duffey, 1st app.

25. Richard 3d. Richard = Harley from Norwich, 1st app. : Richmond = Holman : King Henry = Aikin : Buckingham = Farren : Queen = Mrs. Pope : Lady Anne = Miss Brunton :—with Poor Soldier. Patrick = Johnstone, 1st time.

30. Constant Couple. Sir Harry Wildair = Mrs. Achmet : Col. Standard = Farren : Smuggler = Quick : Beau Clincher = Ryder : Clincher Jun. = Blanchard : Lady Lurewell = Miss Chapman : Parly = Miss Stuart : Angelica = Miss M'George :—Jackson says that Mrs. Achmet's performance was pleasing, and that she looked the easy elegant man of fashion—the Prompter speaks unfavourably of her in this and in her other characters.

Oct. 9. Merry Wives—see Nov. 29 1786.

12. Macbeth. Macbeth = Holman : Lady Macbeth = Mrs. Pope.

16. Othello. Othello = Fennell from Edinburgh : Iago = Harley : Æmilia = Mrs. Bernard :—rest as Oct. 12 1787—the Prompter (Oct. 27) speaks highly of Fennell's Othello.

24. Beggar's Opera. Peachum = Ryder : Lucy = Mrs. Martyr.

31. Duenna. Jerome = Ryder : Antonio = Duffey : Father Paul = Bannister, their 1st app. in those characters : Duenna = Mrs. Webb :—with Devil upon two Sticks. Devil = Bannister : Dr. Last = Edwin : Mrs. Margaret Maxwell = Mrs. Webb.

Nov. 2. Henry 4th 1st pt. Hotspur = Fennell, 1st

time: Carriers = Bernard and Blanchard: Lady Percy = Mrs. Chapman:—rest as before.

5. Hypocrite. Mrs. Abington's 1st app. this season.

6. Harley acted Shylock, 1st time—Douce in his Illustrations of Shakspeare says, Shylock ought to wear a scarlet hat lined with black taffeta, this being the manner in which the Jews of Venice were formerly distinguished.

10. Marcella—1st time—the cast was probably—Hernandez = Harley: Mendoza = Holman: Governor of Barcelona = Aikin: Lupercio = Farren: Marcella = Mrs. Pope:—this T. was acted but twice—it was gotten up with more care than at D. L. and deserved a better fate—the slovenly manner in which this play was produced at the other theatre, had no doubt prejudiced the public against it—Hayley considered himself as very ill used—and with reason.

13. Citizen. Old Philpot = Quick: Young Philpot = Bernard: Maria = Miss Richards from Margate, 1st app. :—she was afterwards Mrs. Edwin.

16. Hamlet. Hamlet = Holman: Ghost = Aikin: Horatio = Farren: Polonius = Edwin: Osrick = Bernard: Queen = Mrs. Pope, 1st time: Ophelia = Mrs. Achmet, 1st time.

19. All in the Wrong, and Sultan.

20. As you like it. Touchstone = King, 1st app. at C. G.: Jaques = Harley, 1st time: Orlando = Holman, 1st time: Adam = Hull: Amiens = Johnstone: Rosalind = Mrs. Pope: Celia = Miss Chapman: Audrey = Mrs. Rock:—with (never acted there) Bon Ton. Sir John Trotley = King: Lord Minikin = Bernard: Col. Tivy = Davies: Davy =

Quick : Jessamy = Macready : Miss Tittup = Mrs. Mattocks : Lady Minikin = Miss Chapman.

23. King Lear. Lear = Harley, 1st time : Bastard = Fennell, 1st time : Gentleman Usher = Bernard : (rest as March 6 1786)—with Tom Thumb = Master Simmons.

24. Prophet. Rathmud = Quick : Lazarus = Blanchard : Faracknaz = Mrs. Billington :—the purport of this Opera is merely to represent the Grand Turk's resigning two fair captives to the object of their love, and thereby subduing his own passion, by giving Faracknaz to her long lamented lover, and Ismene her liberty. (*Prompter.*)

26. Rule a Wife. Leon = Holman : Old Woman = Quick.

27. Not acted 16 years, Clandestine Marriage. Lord Ogleby = King : Sterling = Quick : Lovewell = Holman : Sir John Melvil = Farren : Canton = C. Powell : Brush = Bernard : Mrs. Heidelberg = Mrs. Webb : Miss Sterling = Mrs. Mattocks : Fanny = Miss Brunton : Betty = Mrs. Wells.

30. Jane Shore. Hastings = Holman : Dumont = Farren : Gloster = Aikin : Belmour = Hull : Jane Shore = Mrs. Pope : Alicia = Miss Brunton :—with (not acted 12 years) Touchstone.

Dec. 2. Barnaby Brittle. Clodpole = Bernard.

5. Never acted, Force of Fashion—Lewis—Harley—Ryder—Farren—Bernard—Mrs. Pope—Mrs. Achmet—Mrs. Bernard — this C. is attributed to Mackenzie—it was acted but once, and is not printed—the Prompter gives a circumstantial account of the French piece from which it was taken, but does not condescend to inform us how the play

was cast at C. G. except that Ryder played the old Steward particularly well.

11. Way to keep him. Lovemore = Farren : Sir Bashful = King : Sir Brilliant = Bernard : Widow Belmour = Mrs. Abington : Mrs. Lovemore = Mrs. Pope : Lady Constant = Miss Chapman : Muslin = Miss Stuart.

14. Fair Penitent. Horatio = Harley, 1st time.

18. Not acted 4 years, Way of the World. Mirabell = Holman, 1st time : Fainall = Farren : Sir Wilful Witwou'd = King, 1st time : Witwou'd = Lewis : Petulant = Ryder : Waitwell = Quick : Millamant = Mrs. Abington : Lady Wishfort = Mrs. Webb : Mrs. Marwood = Mrs. Mattocks : Foible = Miss Stuart : Mrs. Fainall = Mrs. Chapman.

21. Werter — 26. Grecian Daughter.

31. Suspicious Husband. Frankly = Holman, 1st time : Clarinda = Mrs. Pope : Mrs. Strictland = Miss Brunton, 1st time :—rest as before.

Jan. 22. Never acted there, Gamesters. Wilding = King : Hazard = Farren : Barnacle = Quick : Nephew = Edwin : Penelope = Miss Brunton : Mrs. Wilding = Mrs. Pope :—the bill was foolishly printed with the performers' names only—not acted a 2d time.

29. Never acted, Eudora — Holman — Farren — Harley — Hull — Davies — Macready — Powel — Mrs. Pope — acted but once — the Sicilians had given the Moors a signal defeat — this was chiefly owing to the valour of Raymond — the Prince of Sicily and Raymond, on their return to Palermo, sleep at a castle belonging to Verino, who is the father of Raymond, and an old General — Verino is absent — the Prince is

poisoned—the suspicion of the murder falls on Raymond, but without any sufficient reason—in reality Uberto, the Prince's Confessor, had poisoned him at the instigation of Majone, who hoped by removing the Prince, to succeed to the crown—all these circumstances are related in the 1st and 2d acts—Raymond is thrown into prison, and threatened with the rack—his father, to save him from a disgraceful death, sends him a dose of poison—Eudora dissuades her husband from taking the poison, and obtains a respite for him from the King for 3 months—she sends the good news to Verino—he becomes frantic, on the supposition that his son had swallowed the poison—Uberto arrives at Palermo with the body of the deceased Prince on a bier—he denounces Raymond as the murderer—Eudora taxes Uberto with falsehood, and uncovers the face of the Prince—Uberto is so appalled that he confesses his guilt—and the play ends happily—it is a dull T.—more especially when Verino is not on the stage—Hayley printed Eudora in 1811, but without the names of the performers—he only tells us that Mrs. Pope played Eudora admirably, and that some of the male characters were creditably sustained—Holman doubtless acted Raymond—and Hull probably the King—it is not clear whether Farren or Harley was Verino—it seems probable that Harley acted Majone, and Farren, Verino—Eudora was written many years before it was acted—Hayley says that he had founded his T. on a fact recorded in a newspaper; and that he had flattered himself, he should confer an obligation on the moral world by producing a

drama, which, instead of being, as too many tragedies have been, a sort of persuasive invitation to suicide, might rather operate as an impressive lesson to prevent the frequency of that deplorable crime.

Feb. 4. Maid of the Oaks. Old Groveby = Ryder.

11. King's bt. Sheep Shearing, or Florizel and Perdita. Florizel = Holman : Autolicus = King : Polixenes = Aikin : Antigonus = Hull : Camillo = Powel : Clown = Cubitt : Perdita = Miss Brunton : —with Lovers' Quarrels in 3 acts—(taken from the Mistake)—Sancho = King : Carlos = Holman : Lopez = Ryder : Lorenzo = Farren : Leonora = Mrs. Pope : Jacinta = Mrs. Mattocks : Camillo = Miss Chapman : Isabella = Mrs. Bernard :—and Bon Ton.

25. Recruiting Officer. Kite = Cubitt : Melinda = Mrs. Bernard :—rest as Jan. 29 1788.

March 8. Mrs. Billington's bt. Never acted, the Czar. The Czar = Bannister : Philip (servant to Lefort) = Edwin : Count Couvanski = Blanchard : Justice Applejack = Quick : Col. Lefort = Johnstone : Commodore Swivel = Darley : Ballybough = Rock : Ottokesa = Mrs. Billington : Ellen (niece to Applejack) = Mrs. Martyr : Mrs. Applejack = Mrs. Mountain :—with Three Weeks after Marriage. Sir Charles Racket = Lewis : Drugget = Quick : Lady Racket = Mrs. Mattocks.

The Czar is a poor Opera in 3 acts by O'Keeffe—it was acted about 6 times—the scene lies partly in London and partly at Deptford—Peter the 1st, the Czar of Muscovy, had quarrelled with Lefort, his engineer—Lefort had come to England with his sister Ottokesa—they support themselves by their own industry—the Czar assumes the name of Michaelhoff

—he is in love with Ottokesa, without knowing that she is Lefort's sister—she is in love with Michaelhoff, without knowing that he is the Czar—Applejack, who is a master carpenter in the dock-yard, hires Michaelhoff as a shipwright—Count Couvanski has been sent by the Czar to England to learn mechanics — he devotes his time to the pleasures of London—he wants to seduce Ottokesa—Philip dresses himself in the Colonel's clothes, and is taken into custody by Applejack, who supposes him to be his master—other mistakes are introduced—at the conclusion, the Czar is reconciled to Lefort, and marries Ottokesa.

18. Toy. Young O'Donovan = Holman, 1st time: Sophia = Mrs. Martyr, 1st time :—rest as before—with Flitch of Bacon. Major Benbow = Ryder: Eliza = Mrs. Warrel, from Bath, her 2d app. :—rest as May 20 1789.

22. Mrs. Pope's bt. Not acted 6 years, Count of Narbonne. Raymond = Farren: Austin = Harley: Theodore = Holman: Countess = Mrs. Pope: Adelaide = Miss Brunton :—with Cymon. Cymon = Blanchard, 1st time: Sylvia = Mrs. Mountain: (rest as March 27 1784) Fatima (for that night only and 1st time) = Mrs. Pope :—she had played the part in Ireland.

27. Lewis' bt. Busy Body (in 3 acts). Marplo (with an address in character) = Lewis : Sir Francis Gripe = Quick: Sir George Airy = Holman, 1st time: Miranda = Mrs. Mattocks : Patch = Miss Stuart :—with Rosina—and (never acted there) Peep behind the Curtain. Glib = Lewis: Sir Macaroni Vertu = Bernard : Sir Toby Fuz = Powel : Lady Fuz = Mrs.

Webb : Miss Fuz = Mrs. Lewis :—characters in the Burletta—Orpheus = Davies : Old Shepherd = Blanchard : Rhodope = Mrs. Martyr :—the practice of cutting down such good plays as the Miser, Mistake, and Busy Body, to 3 acts, is highly reprehensible.

April 6. Quick's bt. Richard the 3d. Richard (for that night only) = Quick, 1st time at C. G. :—before the play an introductory address by Ryder—with Catharine and Petruchio = Mrs. Mattocks and Lewis : Grumio = Quick :—Quick is said to have played Richard seriously—he seems to have had a fancy that he could play Tragedy—he acted Chatillon at Liverpool in 1773—Bannister Jun. in the dying speech in the Critic used to imitate Quick.

7. Edwin's bt. Comedy of Errors (in 3 acts). Antipholis of Syracuse = Macready : Abbess = Miss Chapman :—rest as Jan. 4 1788—with Englishman in Paris. Buck = Lee Lewes, 1st app. in London since his return from India : Lucinda = Mrs. Mattocks :—after which, a Dissertation upon Law, from the Lecture on Heads, by Lee Lewes—and Tom Thumb.

13. For bt. of Bannister. Beggar's Opera. Macheath = Mrs. Wells, 1st time at this theatre : Polly = Mr. Bannister : Lucy = Mr. Johnstone, 1st time.

14. Holman's bt. Arden of Feversham—altered from Lillo and reduced to 3 acts—the performers' names only in the bills—the cast was probably—Arden = Holman : Mosby = Harley : Alicia = Mrs. Pope : Maria = Miss Rowson :—Cubitt no doubt acted Black Will, as tho' a poor actor, he excelled in parts of that description—with Busy Body, in 3 acts, and Thomas and Sally.

16. Ryder's bt. Rule a Wife. Leon (for that night only, and 1st time) = Ryder : Estifania = Miss Ryder, 1st app. : Margarita = Mrs. Bernard :—with Padlock. Leonora = Miss R. Ryder, 1st app.

20. Mrs. Mattocks' bt. School for Wives. Miss Leeson = Mrs. Mountain :—rest as before.

21. Johnstone's bt. Annette and Lubin—Pharo Table—and Patrick in Prussia.

22. Mrs. Martyr acted Miss Dolly Bull, and Mungo, for her bt.

27. Farren's bt. Child of Nature—Busy Body. Sir George Airy = Farren, 1st time—and Thomas and Sally.

29. Mrs. Wells' bt. Female Adventure — first time—altered from Gil Blas. (see D. L. Feb. 2 1751) Don Lewis = Holman : Gil Blas = Bernard : Don Felix = Macready : Pedro = Farley : Don Gabriel = Thompson : Aurora = Mrs. Achmet : Laura = Mrs. Martyr : Isabella = Mrs. Bernard : Bernarda = Mrs. Pitt :—with Imitations by Mrs. Wells—and Cymon. Cymon (for that night only) = Mrs. Wells : Fatima (for that night only) = Mrs. Pope :—Mrs. Pitt acted Bernarda originally.

30. Aikin's bt. Henry 4th 1st pt. Falstaff (for that night only and 1st time) = Aikin : King = Hull : Hotspur = Holman.

May 1. Merchant of Venice. Shylock = King : Anthonio = Aikin : Bassanio = Farren : Jessica = Mrs. Mountain : Nerissa = Miss Chapman.

3 Harley's bt. Macbeth. Macbeth = Harley, 1st time, and for that night only : Macduff = Aikin : Banquo = Farren : Duncan = Hull : Lady Macbeth = Mrs. Pope.

4. Positive Man. Sir Toby Tacit = Quick : Rupee = Edwin : Grog = Blanchard.

5. Miss Brunton's bt. Never acted, Widow of Malabar. Chief Bramin (a bigot) = Harley : Young Bramin = Holman : Raymond = Farren : Indamora = Miss Brunton :—with, (not acted 18 years) the Man of Quality. Lord Foppington = Bernard : Young Fashion = Macready : Sir Tunbelly Clumsey = Ryder : Miss Hoyden = Miss E. Brunton, her 1st app. : Nurse = Mrs. Pitt :—and Two Misers. Gripe = Quick : Hunks = Edwin : Harriet = Mrs. Martyr : Jenny = Mrs. Mountain.

The Widow of Malabar was acted (in this and the next season) about 9 times—the scene lies in a city on the coast of Malabar—the city is besieged by Raymond and the English forces under his command—some time before the play begins, Raymond and Indamora had fallen mutually in love—her father had forced her to marry Bukah—in the 1st scene Bukah is said to be lately dead—Indamora intends to burn herself in his funeral pile, not out of any regard for her husband, but to avoid the infamy, which, according to the custom of her country, would accrue to her for refusing to do so—the Young Bramin is sent to confirm her in her intention—he discovers that she is his sister, and wishes to save her life—at the conclusion, Indamora stands ready to cast herself on the pile—Raymond rescues her—the Chief Bramin stabs himself—this T. in 3 acts was written by Mariana Starke—it is an interesting piece, taken from the French—the principal objection to it seems to be, that the Young Bramin is not a very natural character—the sentiments put

into his mouth are such as are not likely to have occurred to a native of India.

6. Never acted, Crusade. Saracens—Daran = Bannister : Bantam = Quick : Joppa = Blanchard : Aluph = Darley :—Christians—Raymond = Johnstone : Sir Troubadour = Edwin : Sylvia = Mrs. Martyr : Constantia = Mrs. Billington :—this Historical Romance was written by Reynolds—it was acted for the 13th time on the last night of the season—the songs only are printed—Reynolds says—“I am bound in justice and in candour to declare, “that a more mawkish hotch potch, a more sicken-“ing melange, than the Crusade, was never offered “to the public.”

7. Blanchard acted Tony Lumpkin for his benefit.

11. For bt. of Mr. and Mrs. Bernard. Not acted 8 years, Wives Revenged. Dimity = Quick : Tokay = Blanchard : Vermillion = Davies : Mrs. Vermillion = Mrs. Martyr : Mrs. Tokay = Mrs. Mountain : Mrs. Dimity = Miss Stuart :—with (2d time) Female Pursuit (or Adventure as first called) in 4 acts—and Drummer, in 2 acts. Sir George Truman = Farren : Vellum = Quick : Tinsel = Bernard : Abigail = Mrs. Pitt : Lady Truman = Mrs. Bernard.

13. Mrs. Mountain's bt. Not acted 7 years, Lionel and Clarissa, or School for Fathers. Lionel = Johnstone : Col. Oldboy = Quick : Jessamy = Mrs. Achmet, 1st time : Sir John Flowerdale = Aikin : Jenkins = Bannister : Harman = Davies : Clarissa = Mrs. Mountain, 1st time : Diana = Mrs. Warrel, 1st time : Jenny = Mrs. Martyr, 1st time : Lady Mary Oldboy = Mrs. Webb :—with Catharine and Petruchio— as before.

15. Fennell acted Othello for his bt.

18. Hull's bt. Such Things are. Haswell = Hull : —with a Monody on Mr. Howard by Mrs. Pope in the character of the Female Captive—and Englishman in Paris. Buck = Lee Lewes, 2d app. since his return from India.

20. Theatrical Fund. Dramatist, 36th time, and Highland Reel. Moggy = Mrs. Martyr : Jenny = Mrs. Mountain :—Tickets to be had of Hull, Treasurer to the Institution.

24. Wild's bt. All for Love revived. Antony = Holman, 1st time : Ventidius = Harley, 1st time : Dolabella = Farren : Serapion = Hull : Cleopatra = Miss Brunton, 1st time : Octavia (for that night only and 1st time) = Mrs. Pope :—in act 2d a Nicetterotion at the meeting of Antony and Cleopatra—this seems to be another specimen of playhouse Greek, as silly as the former ones.

26. Delpini's bt. Ballet of the Deserter—with Lying Valet. Sharp = Blanchard : Kitty Pry = Mrs. Delpini, 2d app. :—and Poor Soldier. Bagatelle = Delpini, 1st time : — and, 46th time, Harlequin's Chaplet.

28. Florizel and Perdita, 2d time. Autolicus = Blanchard.

31. Brandon's bt. Chapter of Accidents. Woodville = Lewis : Jacob = Edwin : Lord Glenmore = Aikin : Governour Harcourt = Powel : Capt. Harcourt = Davies : Vane = Bernard : Grey = Hull : Cecilia = Miss Brunton : Bridget = Mrs. Wells : Miss Mortimer = Miss Chapman.

June 1. For bt. of Darley, and Mrs. Warrel. Not acted 10 years, Ladies' Frolick. Justice Clack =

Quick : Hearty = Darley : Oliver = Blanchard : Vincent = Warrel, 1st app. : Springlove = Bernard : Rachel = Mrs. Warrel : Meriel = Mrs. Martyr.

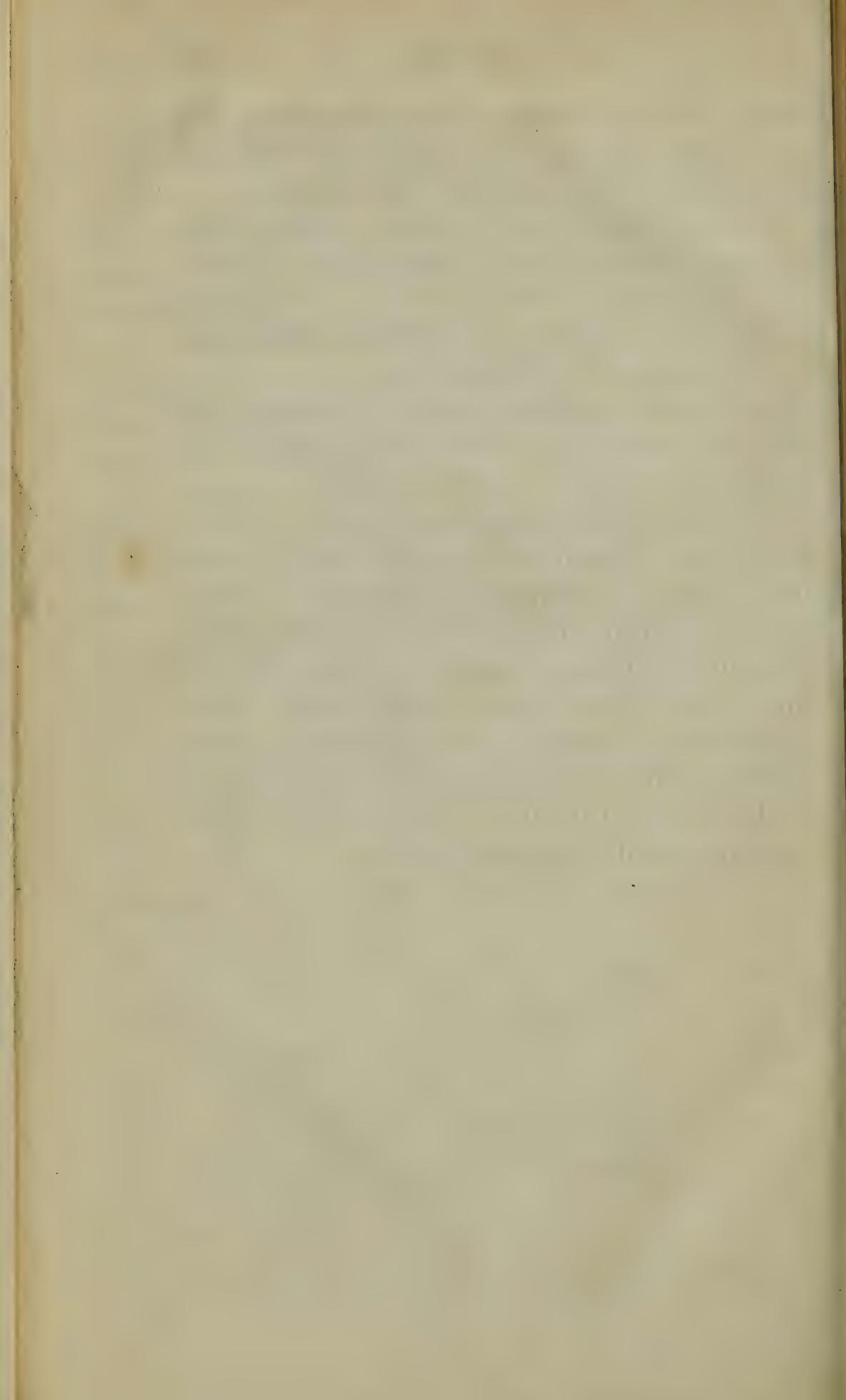
2. Mrs. Billington's bt. Hamlet. King = Hull : Ophelia = Mrs. Billington, 1st time :—rest as Nov. 16.

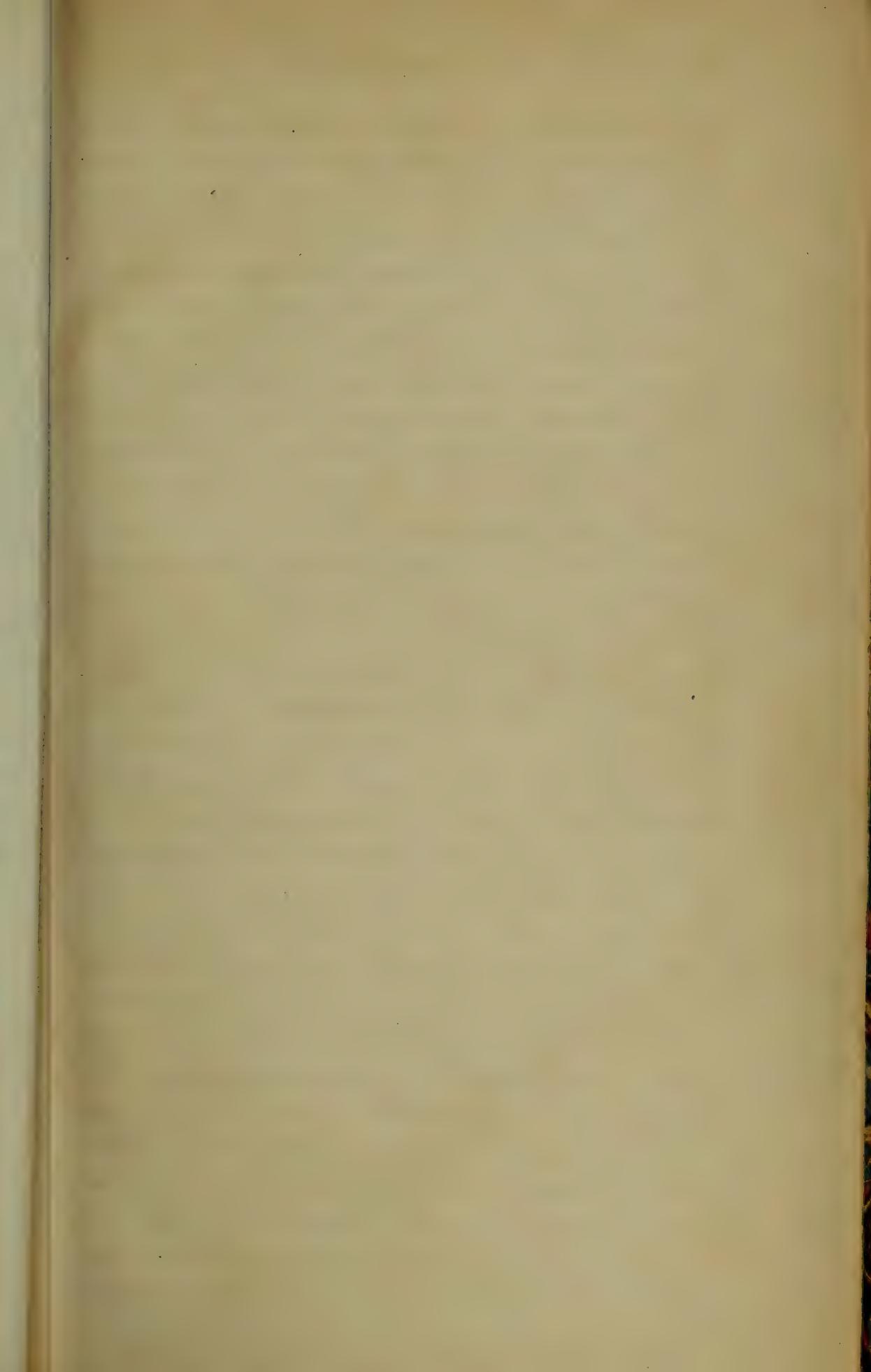
7. Third time, Nootka Sound — a Pantomimic Opera in one act—Bannister—Ryder—Blanchard—Mrs. Mountain—Mrs. Martyr, &c.

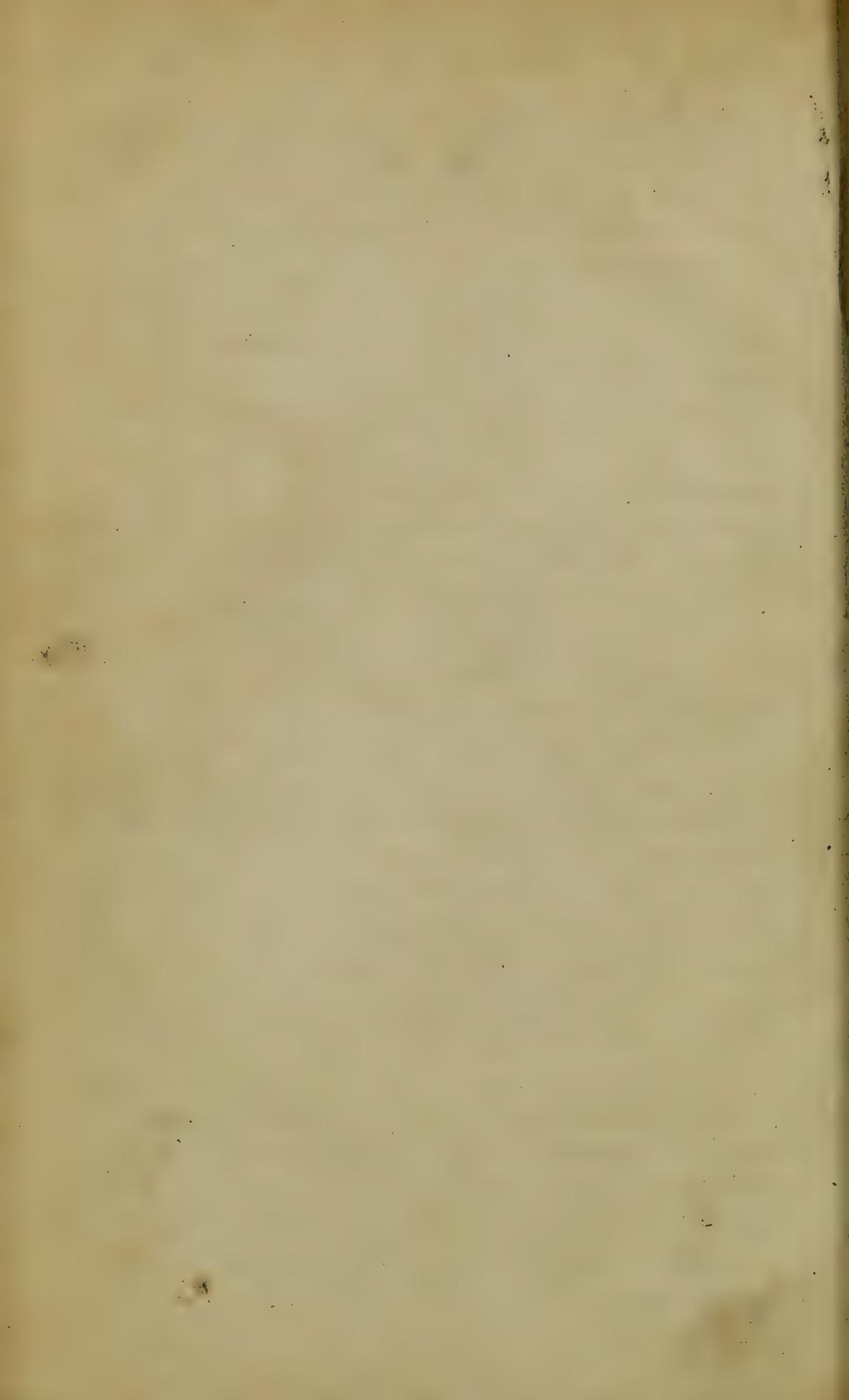
12. Female Adventure, 3d time—the name of this piece was changed every time it was acted—in Nov. it was again called the Female Pursuit.

16. (The Theatre closed on the 14th.) For the bt. of Widow Fearon and her 8 Children. Country Girl. Moody = Wroughton : Harcourt = Benson : Sparkish = Dodd : Belville = Egan : Country Girl = Mrs. Jordan, 1st app. at C. G. : Alithea = Miss Collins : Lucy = Mrs. Hedges :—with Quaker. Steady = Sedgwick : Solomon = Quick : Lubin is omitted : Gillian = Mrs. Crouch : Floretta = Mrs. Martyr :—as this was a charitable benefit, no doubt the performers gave their assistance gratis.

END OF VOL. VI.











**BRIGHAM YOUNG UNIVERSITY**



3 1197 21363 7892

**Date Due**

**All library items are subject to recall at any time.**

DEC. 11 2010

NOV 20 2010

## Brigham Young University

